


Psychology and Alchemy

TRANSLATED BY R. F. C. HULL

CG
JUNG

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C. G. JUNG

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PSYCHOLOGY AND ALCHEMY

C. G. JUNG

SECOND EDITION



TRANSLATED BY R. F. C. HULL

NO ILLUSTRATIONS

BOLLINGEN SERIES NX

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PREFATORY NOTE TO THE ENGLISH EDITION


To the reader who knows little or nothing of my work, a word of explanation may be helpful. Some thirty-five years ago I noticed to my amazement that European and American men and women coming to me for psychological advice were producing in their dreams and fantasies symbols similar to, and often identical with, the symbols found in the mystery religions of antiquity, in mythology, folklore, fairytales, and the apparently meaningless formulations of such esoteric cults as alchemy. Experience showed, moreover, that these symbols brought with them new energy and new life to the people to whom they came.

From long and careful comparison and analysis of these products of the unconscious I was led to postulate a "collective unconscious," a source of energy and insight in the depth of the human psyche which has operated in and through man from the earliest periods of which we have records.

In this present study of alchemy I have taken a particular example of symbol-formation, extending in all over some seventeen centuries, and have subjected it to intensive examination, linking it at the same time with an actual series of dreams recorded by a modern European not under my direct supervision and having no knowledge of what the symbols appearing in the dreams might mean. It is by such intensive comparisons as this (and not one but many) that the hypothesis of the collective unconscious—of an activity in the human psyche making for the spiritual development of the individual human being—may be scientifically established.

[Undated]

C. G. Jung



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From EDITORIAL NOTE TO THE
FIRST EDITION

This volume of Professor Jung's *Collected Works* is a translation, with minor alterations made at the instance of the author, of *Psychologie und Alchemie* (Zürich, 1944; 2nd edition, revised, 1955). That work was based on the two lectures mentioned in Professor Jung's foreword, "Traumsymbole des Individuationsprozesses," *Erkenntnis-Jahrbuch* 1933 (Zürich, 1935), and "Die Erleuchtungsvorstellungen in der Alchemie," *Erkenntnis-Jahrbuch* 1936 (Zürich, 1937).

The two lectures were previously translated by Stanley Dell and published in *The Integration of the Personality* (New York, 1950; London, 1949) under the titles "Dream Symbols of the Process of Individuation" and "The Idea of Redemption in Alchemy." Professor Jung then considerably expanded them and added an introduction, in which he set out his whole position particularly in relation to religion. These three parts together with a short epilogue make up the Swiss volume.

The translation now presented to the public has been awaited with impatience in many quarters, for it is one of Professor Jung's major works, to be compared in importance with *Psychology of the Unconscious* and *Psychological Types*. It may be said that round the material contained in this volume the major portion of his later work revolves. On this account *Psychology and Alchemy* is being published first, though it is not Volume 1 of the *Collected Works*.

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EDITORIAL NOTE TO THE SECOND EDITION

For this second edition of Volume 12, technical considerations made it necessary to reset the text, and this in turn made various improvements possible. The translation has been thoroughly revised, and additions and revisions have been made in accordance with the second Swiss edition, 1952. The bibliography and the footnote references have been corrected and brought up to date, particularly in respect of the author's subsequent publications in English. The paragraph numeration has been preserved, but the pagination has unavoidably changed. An entirely new index has been prepared. The late Mr. A. S. B. Glover was responsible for numerous improvements in the translations from the Latin and in the bibliographical references. The illustrations are printed almost entirely from new photographs; consequently the sources have sometimes had to be altered. For valuable assistance in obtaining new photographs the Editors are indebted to Mrs. Aniela Jaffé, Dr. Jolande Jacobi, and Dr. Rudolf Michel; for general editorial help, to Mrs. B. L. Honam Hall.

After the author's death in 1901, the unpublished draft of a "prefatory note to the English edition," written in English, was found among his papers, and this has been added to the present edition. For permission to publish it, the Editors are indebted to the late Mrs. Marianne Niehus-Jung, then acting on behalf of the heirs of C. G. Jung.

A variant of the text of Part II presenting the essay in its *Enanos-Jahrbuch* 1911 form appeared in "Dream Symbols of the Individuation Process" in *Spiritual Disciplines* (Papers from the Enanos Yearbooks, 4; New York and London, 1955).

TRANSLATOR'S NOTE

So far as concerns the translation of this and other volumes of these collected works, the primary aim has naturally been to reproduce the straightforward, lively, and often informal language of the author. In an undertaking such as this one, it would indeed be an act of presumption for the translator to ignore the labours of his predecessors, and the present edition does not seek to stem its newness and difference by studiously overlooking the manifold excellencies of the existing translations. In general, therefore, the secondary aim has been to establish a standard terminology for all volumes in this series and to reduce them to a uniform style, while making the fullest use of previous work in this field. In preparing the text of the present volume I had frequent recourse to the material already translated by Stanley Dell in *The Integration of the Personality*; I gratefully acknowledge my debt to him, and also to Miss Barbara Hannah, who magnanimously placed her private, unpublished version of *Psychology and Alchemy* at my disposal, as well as giving me every possible help in the correction of the typescripts and the proofs.

FOREWORD TO THE SWISS EDITION

The present volume contains two major studies which grew out of lectures delivered at the Franco Congress. They were first printed in the *Enzyklopaedie* for 1933 and 1935. The present edition has been augmented by nearly a half through the inclusion of additional material and the full apparatus of documentation. The text has been improved in certain respects and part of it newly arranged. Another new feature is the wealth of illustrations, the large number of which is justified by the fact that symbolical images belong to the very essence of the alchemist's mentality. What the written word could express only imperfectly, or not at all, the alchemist compressed into his images; and strange as these are, they often speak a more intelligible language than is found in his clumsy philosophical concepts. Between such images and those spontaneously produced by patients undergoing psychological treatment there is, for the expert, a striking similarity both in form and in content, although I have not gone into it very deeply in the course of my exposition.

I am particularly indebted to Dr. M. L. von Franz for philological help in translating the *Zenones* text, which, besides being corrupt, is hard to conceive and controversial. I wish also to thank Miss R. Schiel for information on the Og and Uncon legend in Talmudic literature and Mrs. O. Fuhr-Kaptein for obtaining photographic copies of a number of alchemical pictures. Lastly, I should like to express my very warm thanks to Dr. J. Jacoby for choosing and arranging the illustrations and looking after the details of printing.

Königsberg, January, 1943

C. G. Jung

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1. The decorative border of the globe and the globe itself, as they appear in the manuscript of the "Book of the Courtier" (Florence, Codex Mediceo-Laurenzianus, 10.1.10.11).

I

INTRODUCTION TO THE RELIGIOUS AND PSYCHOLOGICAL PROBLEMS OF ALCHEMY

*Colorem quatuor non contrahit, et lumen
pinguis non extinguat*

—Isaiah 48 : 5

*The beamed cord he shall not break, and the
smoking flax he shall not quench. . . . (Is. V.)*



1. A pair of alchemists, kneeling to the furnace and paying for God's blessing
—*Alchimie d'après*

1. For the reader familiar with analytical psychology, there is no need of any introductory remarks to the subject of the following study. But for the reader whose interest is not professional and who comes to this book unprepared, some kind of preface will probably be necessary. The concepts of alchemy and the individuation process are matters that seem to lie very far apart, so that the imagination finds it impossible at first to conceive of any bridge between them. To this reader I owe an explanation, more particularly as I have had one or two experiences since the publication of my recent lectures which lead me to infer a certain bewilderment in my critics.

2. What I now have to put forward as regards the nature of the human psyche is based first and foremost on my observations of people. It has been objected that these observations deal with experiences that are either unknown or barely accessible. It is a remarkable fact, which we come across again and again, that absolutely everybody, even the most unqualified layman, thinks he knows all about psychology as though the psyche were something that enjoyed the most universal understanding. But anyone who really knows the human psyche will agree with me

when I say that it is one of the darkest and most mysterious regions of our experience. There is no end to what can be learned in this field. Hardly a day passes in my practice but I come across something new and unexpected. True enough, my experiences are not commonplace lying on the surface of life. They are, however, within easy reach of every psychotherapist working in this particular field. It is therefore rather absurd, to say the least, that ignorance of the experiences I have to offer should be counted into an accusation against me. I do not hold myself responsible for the shortcomings in the lay public's knowledge of psychology.

2. There is in the analytical process, that is to say in the dialectical discussion between the conscious mind and the unconscious, a development or an advance towards some goal or end, the perplexing nature of which has engaged my attention for many years. Psychological treatment may come to an end at any stage in the development without one's always or necessarily having the feeling that a goal has also been reached. Typical and temporary termination may occur (1) after receiving a piece of good advice; (2) after making a fairly complete but nevertheless adequate confession; (3) after having recognised some hitherto unconscious but essential psychic content whose realisation gives a new impetus to one's life and activity; (4) after a hard-won separation from the childhood psyche; (5) after having worked out a new and rational mode of adaptation to perhaps difficult or unusual circumstances and surroundings; (6) after the disappearance of painful symptoms; (7) after some positive turn of fortune such as an examination, engagement, marriage, divorce, change of profession, etc.; (8) after having found one's way back to the church or creed to which one previously belonged, or after a conversion; and finally, (9) after having begun to build up a practical philosophy of life (a 'philosophy' in the classical sense of the word).

3. Although the list could admit of many more modifications and additions, it ought to define by and large the main situations in which the analytical or psychotherapeutic process reaches a temporary or sometimes even a definite end. Experience shows, however, that there is a relatively large number of patients for whom the outward termination of work with the doctor is far from denoting the end of the analytical process. It is rather the

case that the dialectical discussion with the unconscious will continue, and follows much the same course as it does with those who have not given up their work with the doctor. Occasionally one meets such patients again after several years and hears the often highly remarkable account of their subsequent development. It was experiences of this kind which first confirmed me in my belief that there is in the psyche a process that works its own goal independently of external factors, and which freed me from the worrying feeling that I myself might be the sole cause of an irrational and perhaps irrational process in the psyche of the patient. This apprehension was not altogether displaced, however, as no amount of argument based on any of the nine categories mentioned above—not even a religious conversion or the most startling removal of one's wife from one's presence—could persuade certain patients to give up their analytical work. It was these cases that finally convinced me that the treatment of neurosis opens up a problem which goes far beyond purely medical considerations and to which medical knowledge alone cannot hope to do justice.

5. Although the early days of analysis were, for nearly half a century behind us, with their psychological interpretations and their depreciation of the whole process of psychic development, memories are hard and people are still very fond of describing a lengthy analysis as "turning away from life," "unresolved transference," "autoerotism"—and in other equally impious and epithets. But since there are two sides to everything, it is legitimate to condemn this so-called hanging on as negative to life only if it can be shown that it really does contain nothing positive. The very understandable impatience felt by the doctor does not prove anything as well. Only through extremely patient research has the new science succeeded in building up a considerable knowledge of the nature of the psyche, and if there have been certain unexpected therapeutic results these are due to the self-sacrificing perseverance of the doctor. Unjustifiably negative judgments are easily come by and at times harmful; moreover they involve the suspicion of being a mere cloak for ignorance if not an attempt to evade the responsibility of a thoroughgoing analysis. For since the analytical work must inevitably lead sooner or later to a fundamental discussion between 'I' and 'You' and 'You' and 'I' on a plane stripped of

all human pretences, it is very likely, indeed it is almost certain, that not only the patient but the doctor as well will find the situation "gritting under his skin." Nobody can meddle with life or person without being affected in some vulnerable spot; for the true physician does not stand outside his work but is always in the thick of it.

- 6 This "hanging on," as it is called, may be something undecided by both parties, something incomprehensible and even unendurable, without necessarily being negative to life. On the contrary, it can easily be a positive "hanging on," which, although it constitutes an apparently insurmountable obstacle, represents just for that reason a unique situation that demands the maximum effort and therefore enlists the energies of the whole man. In fact, one could say that while the patient is unconsciously and universally seeking the solution to some ultimately insoluble problem, the art and technique of the doctor are doing their best to help him towards it. "Ars totum requirit hominem!" exclaims an old alchemist. It is just this *homo totus* whom we seek. The labours of the doctor as well as the quest of the patient are directed towards that hidden and as yet unmanifest "whole" man, who is at once the greater and the future man. But the right way to wholeness is made up, unfortunately, of fearful dreams and wrong turnings. It is a longwinded way, not straight but undelible, a path that unites the opposites in the manner of the guiding caduceus, a path whose labyrinthine nooks and turns are not lacking in terms. It is on this longwinded way that we meet with those experiences which are said to be "insurmountable." Their insurmountability really consists in the fact that they cost us an enormous amount of effort: they demand the very thing we most lose, namely the "wholeness" which we talk about so glibly and which lends itself to endless obscuring, though in actual life we give it the widest possible berth.¹ It is infinitely more popular to go in for "compartment psychology," where the left-hand pigeon-hole does not know what is in the right.

- 7 I am afraid that we cannot hold the unconsciousness and

¹ It is worth noting that a Protestant theologian, writing on baptism, had the courage to demand wholeness of the penitent from the ethical point of view. He substantiates his argument by referring to my psychology, *See Blasius, Die Taufe*.

impotence of the individual entirely responsible for this state of affairs: it is due also to the general psychological education of the European. Not only is this education the proper concern of the ruling religions, it belongs to their very nature—for religion exerts all rationalistic systems in that it alone relates to the outer and inner man in equal degree. We can accuse Christianity of arrested development if we are determined to excuse our own shortcomings; but I do not wish to make the mistake of blaming religion for something that is due mainly to human incompetence. I am speaking therefore not of the deepest and best understanding of Christianity but of the superficialities and countless misunderstandings that are plain for all to see. The demand made by the imitatio Christi—that we should follow the ideal and seek to become like it—ought logically to have the result of developing and exalting the inner man. In actual fact, however, the ideal has been turned by superficial and formally-minded believers into an external object of worship, and it is precisely this veneration for the object that prevents it from reaching down into the depths of the psyche and giving the latter a wholeness in keeping with the ideal. Accordingly the divine mediator stands outside as an image, while man remains fragmentary and untouched in the deepest part of him. Christ can indeed be imitated even to the point of stigmatisation without the imitator coming anywhere near the ideal or its meaning. For it is not a question of an imitation that leaves a man unchanged and makes him into a mere artifact, but of realizing the ideal on one's own account—*Deo concedente*—in one's own individual life. We must not forget, however, that even a mistaken imitation may sometimes involve a tremendous moral effort which has all the merits of a total surrender to some superior value, even though the real goal may never be reached and the value is represented externally. It is conceivable that by virtue of this total effort a man may even catch a fleeting glimpse of his wholeness, accompanied by the feeling of grace that always characterizes this experience.

The mistaken idea of a merely outward imitatio Christi is further exacerbated by a typically European prejudice which distinguishes the Western attitude from the Eastern. Western man is held in thrall by the "ten thousand things"; he sees only particulars, he is ego-bound and thing-bound, and unaware of

the deepest root of all being. Eastern man, on the other hand, experiences the world of particulars, and even his own ego, like a dream. He is rooted essentially in the "Ground" which amazes him so powerfully that his relations with the world are related to a degree that is often incomprehensible to us. The Western attitude, with its emphasis on the object, tends to fix the ideal—Christ—in its outward aspect and thus to rob it of its mysterious relation to the inner man. It is this prejudice, for instance, which impels the Protestant interpreters of the Bible to interpret *holy land* referring to the Kingdom of God as "among you" instead of "within you." I do not mean to say anything about the validity of the Western attitude—we are sufficiently convinced of its rightness. But if we try to come to a real understanding of Eastern man—the psychologist must find it hard to rid ourselves of certain misgivings. Anyone who can square it with his conscience is free to decide this question as he pleases, though he may be unconsciously setting himself up as an arbiter mundi. I for my part prefer the precious gift of doubt, for the reason that it does not violate the virginity of things beyond our ken.

- † When the ideal took upon himself the sin of the world. But if the ideal is wholly outside then the sin of the individual are also outside, and consequently he is more of a fragment than ever, since superficial misunderstanding conveniently enables him, quite literally, to "cast his sins upon Christ" and thus to evade his deepest responsibilities—which is contrary to the spirit of Christianity. Such formalism and levity were not only one of the prime causes of the Reformation, they are also present within the body of Protestantism. If the supreme value (Christ) and the supreme negation (sin) are outside, then the soul is void—its highest and lowest are missing. The Eastern attitude (more particularly the Indian) is the other way about—everything, highest and lowest, is in the (transcendental) Subject. Accordingly the significance of the Atman, the Self, is heightened beyond all bounds. But with Western man the value of the self sinks to zero. Hence the universal depreciation of the soul in the West. Whoever speaks of the reality of the soul or psyche² is accused

2. The translation of the German word *Seele* presents almost insuperable difficulties on account of the lack of a single English equivalent and hence we sometimes use the two words—*soul* and *spirit*—in a way not altogether familiar in the Eng-

of "psychologism." Psychology is spoken of as if it were "only" psychology and nothing else. The notion that there can be psychic factors which correspond to divine figures is regarded as a devaluation of the latter. It smacks of blasphemy to think that a religious experience is a psychic process, i.e., so it is argued, a religious experience "is not only psychological." Anything psychic is only Nature and therefore, people think, nothing religious can come out of it. At the same time such critics never hesitate to derive all religions—with the exception of their own—from the nature of the psyche. It is a telling fact that two theological reviewers of my book *Psychology and Religion*—one of them Catholic, the other Protestant—completely overlooked my demonstration of the psychic origin of religious phenomena.

- 80 Faced with this situation, we must really ask: How do we know so much about the psyche that we can say "only" psychic? For this is how Western man, whose soul is evidently "of little worth," speaks and thinks. If much were in his soul he would speak of it with reverence. But since he does not do so we can only conclude that there is nothing of value in it. Not that this is necessarily so always and everywhere, but only with people who put nothing into their souls and have "all God outside" (A.

Let reader for that reason make comment to the Editors will not be out of place.

The previous translations and in this one as well "psyche" for which Jung in the German original sometimes *Psyche* or *Seel* has been used with reference to the totality of all psychic processes of Jung *Psychological Types* (1921, p. 11), it is a comprehensive term, "soul," on the other hand, as used in the technical terminology of analytical psychology is more restricted in meaning and refers to a "function complex" or partial phenomena and refers to the whole psyche is a often app and specifically to "anima and animus" (e.g. in this our edition it is used in the comparative word: *anima image* "cherished"). The conception of the soul in most primitive (this one Christian one with which the reader is likely to be more familiar) is not known merely as refers to "the immaterial image or man" and "the spiritual part of man manifested in its moral aspect or in relation to God" (cf. definition in *The Modern Oxford English Dictionary*).

[In the above passage in the text and in reader passage "soul" is used in a most technical sense i.e. it does not refer to "anima" or "animus" but refers to the immaterial conception but to a psychic phenomenon equally full of a highly mysterious character. This usage is identical to except as in the German above except that the term is used in the Christian or Neoplatonic sense — *anima*.]

little more Meister Eckhart would be a very good thing sometimes³)

11. An exclusively religious projection may rob the soul of its values so that through sheer mania it becomes incapable of further development and gets stuck in an unconscious state. At the same time it falls victim to the delusion that the cause of all misfortune lies outside, and people no longer stop to ask themselves how far it is their own doing. So insignificant does the soul seem that it is regarded as hardly capable of evil, much less of good. But if the soul no longer has any part to play, religious life congeals into externals and formalities. However we may picture the relationship between God and soul, one thing is certain: that the soul cannot be "nothing but" ⁴ On the contrary, it has the dignity of an entity endowed with consciousness of a relationship to Deity. Even if it were only the relationship of a drop of water to the sea, that sea would not exist but for the multitude of drops. The immortality of the soul invested upon by dogma exalts it above the transience of mortal man and causes it to partake of some supernatural quality. It thus infinitely surpasses the perishable, conscious individual in significance, so that logically the Christian is forbidden to regard the soul as a "nothing but" ⁵ As the eye to the sun, so the soul corresponds to God. Since our conscious mind does not comprehend the soul, it is ridiculous to speak of the things of the soul in a patronizing or depreciatory manner. Even the believing Christian does not know God's hidden ways and must leave him to decide whether he will work on man from outside or from within, through the soul. So the believer should not boggle at the fact that there are so-called *Des-mens* (dreams sent by God) and illuminations of the soul which cannot be traced back to any external causes. It would be blasphemy to assert that God can manifest himself everywhere save only in the human soul. Indeed the very intimacy of the relationship between God and

³[The term "nothing but" (nichts als), which occurs frequently in Jung to denote the habit of explaining something unknown by reducing it to something apparently known and thereby devaluing it, is borrowed from William James, *Pragmatism*, p. 16: "What is higher is explained by what is lower and treated for ever as a case of nothing but—nothing but something else of a queer inferior sort."]

⁴The dogma that man is formed in the likeness of God weights heavily on the scales in any assessment of man—not so much as the Incarnation.

the soul precludes from the start any devaluation of the lower.⁸ It would be going perhaps too far to speak of an affinity, but at all events the soul must contain in itself the faculty of relationship to God, i.e. a correspondence, otherwise a connection could never come about.⁹ *This correspondence is, in psychological terms, the archetype of the God-image.*

- 10 Every archetype is capable of endless development and differentiation. It is therefore possible for it to be more developed or less. In an outward form of religion where all the emphasis is on the outward figure (hence where we are dealing with a more or less complete projection), the archetype is identical with externalised ideas but remains unconscious as a *prolex* factor. When an unconscious content is replaced by a projected image to that extent, it is cut off from all participation in and influence on the conscious mind. Hence it largely hibernates in own life, because prevented from exerting the formative influence on contents conscious natural to it, what is more, it remains in its original form—unchanged, for nothing changes in the unconscious. At a certain point it even develops a tendency to regress to lower and more archaic levels. It may easily happen, therefore, that a Christian who believes in all the sacred figures is still undeveloped and unchanged in his innermost soul because he has "all God outside" and does not experience him in the soul. His deciding motives, his ruling interests and impulses, do not spring from the sphere of Christianity but from the unconscious and undeveloped psyche, which is as pagan and archaic as ever. Not the individual alone but the sum total of individual lives in a nation proves the truth of this contention. The great events of our world as planned and executed by man do not breathe the spirit of Christianity but rather of unadorned paganism. These things originate in a psychic condition that has remained archaic and has not been even remotely touched by Christianity. The Church assumes, not altogether without reason, that the fact

⁸ The fact that the devil too can take possession of the soul does not diminish its significance in the lower.

⁹ It is therefore psychologically quite understandable for God to be simply the "wholly other," for a "wholly other" could never be one of the soul's deepest and closest intimacies—which is precisely what God is. The only statements that have psychological validity concerning the God-image are either paradoxes or antinomies.

of *verbal credulity* (having once believed) leaves certain traces behind it. But of these traces nothing is to be seen in the broad march of events. Christian credulism has proved hollow as a tempting dreg: it is all over, but the inner man has remained untouched and therefore unchanged. His work is out of key with his external beliefs; in his soul the Christian has not kept pace with external developments. Yes, everything is to be found outside—in image and in word, in Church and Bible—but never inside. Inside reigns the archaic gods, supreme as of old, that is to say the inner correspondence with the outer God image is undeveloped for lack of psychological culture and has therefore got stuck in heathenism. Christian education has done all that is humanly possible, but it has not been enough. Too few people have experienced the divine image as the innermost possession of their own souls. Christ only meets them from without, never from within the soul, that is why dark paganism still reigns there, a paganism which, now in a form so blatant that it can no longer be denied and now in all too threadbare disguise, is rampant in the world of so-called Christian civilization.

- 93 With the methods employed hitherto we have not succeeded in Christianizing the soul to the point where even the most elementary demands of Christian ethics can exert any decisive influence on the main concerns of the Christian European. The Christian missionary may preach the gospel to the poor naked heathen, but the spiritual heathen who populate Europe have as yet heard nothing of Christianity. Christianity must indeed begin again from the very beginning if it is to meet its high educative task. So long as religion is only faith and outward form, and the religious function is not experienced in our own souls, nothing of any importance has happened. It has yet to be understood that the *mythos dei magnus* is not only an actuality but a fact and foremost rooted in the human psyche. The man who does not know this from his own experience may be a most learned theologian, but he has no idea of religion and still less of education.

- 94 Yet when I point out that the soul possesses by nature a religious function,¹ and when I stipulate that it is the prime task of all education (of adults) to convey the archetype of the God-

¹ *Der kleine Apollonius*, 172. *Ästhetisch-religiöse Erziehung*.

image, or emanations and effects, to the conscious mind, then it is precisely the theologian who summons me by the name and accuses me of "psycholegism." But were it not a fact of experience that supreme values reside in the soul (quite apart from the religious image who is also there) psychology would not interest me in the least, for the soul would then be nothing but a miserable vapour. I know, however, from hundredfold experience that it is nothing of the sort, but on the contrary contains the equivalent of everything that has been formulated in dogma and a good deal more, which is just what enables it to be an eye destined to behold the light. This requires limitless range and unfathomable depth of vision. I have been accused of 'defying the soul.' Not I but God himself has defied it! I did not attribute a religious function to the soul, I merely produced the facts which prove that the soul is intrinsically religious, i.e., performs a religious function. I did not invent or stimulate this function, it produces itself of its own accord without being prompted therein by any opinions or suggestions of mine. Were a truly image-deficient these theologians had to see that it is not a matter of posing the existence of the light, but of blind people who do not know that their eyes could see. It is high time we realized that it is pointless to praise the light and preach it if nobody can see it. It is much more needful to teach people the art of seeing. For it is obvious that far too many people are incapable of establishing a connection between the sacred figures and their own psyche: they cannot see to what extent the equivalent images are lying dormant in their own unconscious. In order to facilitate this inner vision we must first clear the way for the faculty of seeing. How this is to be done without psychology, that is, without making contact with the psyche, is frankly beyond my comprehension.²

10. Another equally serious misunderstanding lies in regarding to psychology the wish to be a new and possibly heretical doctrine. If a blind man can gradually be helped to see, it is not to be expected that he will at once discern new truths with an eagle eye. One must be glad if he sees anything at all, and if he begins to understand what he sees. Psychology is concerned with the act of seeing and not with the construction of new religious

² Since it is a question here of human eyes, I have made use of such words as are beyond man's control.

tracks, when even the existing teachings have not yet been perceived and understood. In religious matters it is a well-known fact that we cannot understand a thing until we have experienced it inwardly, for it is in the inward experience that the connection between the psyche and the outward image or creed is first revealed as a relationship or correspondence like that of *spiritus* and *spiritus*. Accordingly when I say as a psychologist that God is an archetype, I mean by that the "type" in the psyche. The word "type" is, as we know, derived from *typus*, "blow" or "imprint", thus an archetype presupposes an imprinter. Psychology as the science of the soul has to confine itself to its subject and guard against overstepping its proper boundaries by metaphysical assertions or other professions of faith. Should it set up a God, even as a hypothetical cause, it would have implicitly claimed the possibility of proving God, thus exceeding its competence in an absolutely illegitimate way. Science can only be science; there are no "scientific" professions of faith and similar contradictions *ad hoc*. We simply do not know the ultimate derivation of the archetype any more than we know the origin of the psyche. The competence of psychology as an empirical science only goes so far as to establish, on the basis of comparative research, whether for instance the imprint found in the psyche can or cannot reasonably be termed a "God-image". Nothing positive or negative has thereby been asserted about the possible existence of God, any more than the archetype of the "hero" posits the actual existence of a hero.

- 16 Now if my psychological researches have demonstrated the existence of certain psychic types and their correspondence with well-known religious ideas, then we have opened up a possible approach to those experienceable contents which manifestly and undeniably form the empirical foundations of all religious experience. The religious-minded man is free to accept whatever metaphysical explanation he pleases about the origin of these images, not so the intellect, which must keep strictly to the principles of scientific interpretation and avoid trespassing beyond the bounds of what can be known. Nobody can prevent the believer from accepting God, Ptarmica, the Ahriman, or Tao as the Prime Cause and thus putting an end to the fundamental disquiet of man. The scientist is a scrupulous worker; he cannot take heaven by storm. Should he allow himself to be seduced

into such an extravagance he would be sawing off the branch on which he sits.

- † The fact is that with the knowledge and actual experience of these inner images a way is opened for reason and feeling to gain access to those other images which the teachings of religion offer to mankind. Psychology thus does just the opposite of what it is accused of: it provides possible approaches to a better understanding of these things, it opens people's eyes to the real meaning of dogmas, and, far from destroying, it throws open an empty house to new inhabitants. I can corroborate this from countless experiences: people belonging to creeds of all imaginable kinds, who had played the apostate or cooled off in their faith, have found a new approach to their old truths, not a few Catholics among them. Even a Parsee found the way back to the Zoroastrian fire-temple, which should bear witness to the objectivity of my point of view.

- ‡ But this objectivity is just what my psychology is most blamed for: it is said not to decide in favour of this or that religious doctrine. Without prejudice to my own subjective convictions I should like to raise the question: Is it not thinkable that when one refrains from setting oneself up as an arbiter mundi and, deliberately renouncing all subjectivism, cherishes on the contrary the belief, for instance, that God has expressed himself in many languages and appeared in divers forms and that all these statements are true—is it not thinkable, I say, that this too is a decision? The objection raised, more particularly by Christians, that it is impossible for contradictory statements to be true, must permit itself to be politely asked: Does one equal three? How can three be one? Can a mother be a virgin? And so on. Has it not yet been observed that all religious statements contain logical contradictions and assertions that are impossible in principle, that this is in fact the very essence of religious assertion? As witness to this we have Tertullian's axiom: "And the Son of God is dead, which is worthy of belief because it is absurd. And when buried He rose again, which is certain because it is impossible."² If Christianity demands faith in such contradictions it does not seem to me that it can very well condemn those who assert a few paradoxes more. Oddly enough the paradox is one of our most valuable spiritual possessions, while

² Tertullian, *De carne Christi*, 5 (Migne, P.L., vol. 2, col. 156).

importance of meaning is a sign of weakness. Hence a religion becomes inevitably impoverished when it loses or waters down its paradoxes, but their multiplication enriches because only the paradox comes anywhere near to comprehending the fabric of life. Non-ambiguity and non-contradiction are one-sided and thus assumed to express the unimpeachable.

- 15 Not everyone possesses the spiritual strength of a Tertullian. It is evident not only that he had the strength to sustain paradoxes but that they actually afforded him the highest degree of religious certainty. The moderate number of spiritual workings makes paradoxes dangerous. So long as the paradox remains unexamined and is taken for granted as a customary part of life, it is harmless enough. But when it occurs to an insufficiently cultivated mind (always, as we know, the most sure of itself) to make the paradoxical nature of some tenet of faith the object of its lucubrations as earnest as they are ignorant, it is not long before such a one will break out into howls and scornful laughter, pointing to the manifest absurdity of the mystery. Things have gone rapidly downhill since the Age of Enlightenment, for, once this petty reasoning mind, which cannot endure any paradoxes, is awakened, no sermon on earth can keep it down. A new task then arises: to lift this still undeveloped mind step by step to a higher level and to increase the number of persons who have at least some inkling of the scope of paradoxical truth. If this is not possible, then it must be admitted that the spiritual approaches to Christianity are as good as blocked. We simply do not understand any more what is meant by the paradoxes contained in dogma, and the more external our understanding of them becomes the more we are afflicted by their irrationality, until finally they become completely obscure, curious relics of the past. The man who is struck in this way cannot estimate the extent of his spiritual loss, because he has never experienced the sacred stages as his innermost possession and has never realized their kinship with his own psychic structure. But it is just this indispensable knowledge that the psychology of the unconscious can give him, and this psychic objectivity is of the greatest value here. Were psychology bound to a creed it would not and could not allow the unrestrained of the individual that here play, which is the basic condition for the production of archetypes. It is precisely the

spontaneity of archetypal contents that continues, whereas any prejudiced intervention is a bar to genuine experience. If the theologian really believes in the almighty power of God on the one hand and in the validity of dogma on the other, why then does he not trust God to speak in the soul? Why this fear of psychology? Or is, in complete contradiction to dogma, the soul itself a hell from which only demons gather? Even if this were really so it would not be any the less convincing, for as we all know the horrified perception of the reality of evil has led to at least as many conversions as the experience of good.

10. The archetypes of the unconscious can be shown empirically to be the equivalents of religious dogma. In the hermeneutic language of the Fathers the Church preserves a rich store of analogies with the individual and spontaneous products to be found in psychology. What the unconscious expresses is far from being merely arbitrary or opinionated—it is something that happens to be "just-so," as is the case with every other natural being. It stands to reason that the expressions of the unconscious are natural and not formulated dogmatically; they are exactly like the patristic allegories which draw the whole of nature into the orbit of their amplifications. If these prevent us with some astonishing allegories (Christ), we find much the same sort of thing in the psychology of the unconscious. The only difference is that the patristic allegory of *Christus speculatus* refers to Christ, whereas the psychic archetype is simply itself and can therefore be interpreted according to time, place, and milieu. In the West the archetype is filled out with the dogmatic figure of Christ; in the East, with *Panusha*, the *Amra*, *Himavagribha*, the Buddha and so on. The religious point of view, understandably enough, puts the accent on the imprint, whereas scientific psychology emphasizes the *typos*, the imprint—the only thing it can understand. The religious point of view understands the imprint as the working of an imprinter; the scientific point of view understands it as the symbol of an unknown and uninterpretable content. Since the *typos* is less definite and more variegated than any of the figures postulated by religion, psychology is compelled by its empirical material to express the *typos* by means of a terminology not bound by time, place, or milieu. If, for example, the *typos* agreed in every detail with the dogmatic figure of Christ, and if it contained no determinants that went beyond

that figure, we would be bound to regard the *typos* as at least a faithful copy of the dogmatic figure, and to name it accordingly. The *typos* would then coincide with Christ. But an experience shows, that is not the case, seeing that the unconscious, like the allegories employed by the Church Fathers, produces countless other determinants that are not explicitly contained in the dogmatic formula; that is to say, non-Christian figures such as those mentioned above are included in the *typos*. But neither do these figures comply with the indeterminate nature of the anitype. It is altogether un conceivable that there could be any definite figure capable of expressing an *anetypos* indefiniteness. For this reason I have found myself obliged to give the corresponding anitype the psychological name of the "self"—a term on the one hand definite enough to convey the *essence* of human wholeness and on the other hand indefinite enough to express the indescribable and undeterminable nature of this wholeness. The paradoxical qualities of the term are a reflection of the fact that wholeness consists partly of the conscious man and partly of the unconscious man. But we cannot define the latter or indicate his boundaries. Hence in its scientific usage the term "self" refers neither to Christ nor to the Buddha but to the totality of the figures that are its equivalent, and each of these figures is a symbol of the self. This mode of expression is an intellectual necessity in scientific psychology and in no sense denotes a transcendental prejudice. On the contrary, as we have said before, this objective attitude enables one man to decide in favour of the determinant Christ, another in favour of the Buddha, and so on. Those who are irritated by this objectivity should reflect that science is quite impossible without it. Consequently by denying psychology the right to objectivity they are making an untimely attempt to extinguish the life-light of a science. Even if such a preposterous attempt were so unacted, it would only widen the already catastrophic gulf between the secular mind on the one hand and Church and religion on the other.

21. It is quite understandable for a science to concentrate more or less exclusively on its subject—indeed, that is its absolute *raison d'être*. Since the concept of the self is of central interest in psychology, the latter naturally thinks along lines diametrically opposed to theology. For psychology the religious figures point to the self, whereas for theology the self points to no—theology's

—own central figure. In other words, theology might possibly take the psychological self as an allegory of Christ. This opposition is, no doubt, very irritating, but unfortunately inevitable unless psychology is to be denied the right to exist at all. I therefore plead for tolerance. Nor is this very hard for psychology since as a science it makes no totalitarian claims.

- 11 The Christ-symbol is of the greatest importance for psychology in so far as it is perhaps the most highly developed and differentiated symbol of the self, apart from the figure of the Buddha. We can see this from the scope and substance of all the pronouncements that have been made about Christ: they agree with the psychological phenomenology of the self in unusually high degree, although they do not include all aspects of this archetype. The almost limitless range of the self might be deemed a disadvantage as compared with the definiteness of a religious figure, but it is by no means the task of science to pass value judgments. Not only is the self indefinite but—paradoxically enough—it also includes the quality of definiteness and even of uniqueness. This is probably one of the reasons why precisely those religions founded by historical personages have become world religions, such as Christianity, Buddhism, and Islam. The inclusion in a religion of a unique human personality—especially when compared to an indeterminable divine nature—is consistent with the absolute individuality of the self, which combines uniqueness with eternity and the individual with the universal. The self is a union of opposites *par excellence*, and this is where it differs essentially from the Christ symbol. The androgyny of Christ is the utmost concession the Church has made to the problem of opposites. The opposition between light and good on the one hand and darkness and evil on the other is left in a state of open conflict, since Christ simply represents good, and his counterpart the devil, evil. This opposition is the real world problem, which at present is still unsolved. The self, however, is absolutely paradoxical in that it represents in every respect thesis and antithesis, and at the same time synthesis. (Psychological proofs of this assertion abound, though it is impossible for me to quote them here in extenso. I would refer the knowledgeable reader to the symbolism of the mandala.)

- 12 Once the exploration of the unconscious has led the conscious mind to an experience of the archetype, the individual is con-

fronted with the abysmal contradictions of human nature, and this confrontation in turn leads to the possibility of a direct experience of light and darkness, of Christ and the devil. For better or worse there is only a bare possibility of this, and not a guarantee, for experiences of this kind cannot of necessity be induced by any human means. There are factors to be considered which are not under our control. Experience of the opposites has nothing whatever to do with intellectual insight or with empathy. It is more what we would call fate. Such an experience can convince one person of the truth of Christ, another of the truth of the Buddha, to the exclusion of all other evidence.

72. Within the experience of the opposites there is no experience of wholeness and hence no inner approach to the sacred figures. For this reason Christianity rightly insists on sinfulness and original sin, with the obvious intent of opening up the abyss of unmet opposition in every individual—at least from the outside. But this method is bound to break down in the case of a moderately alert intellect, degree is then simply no longer believed and on top of that is thought aloud. Such an intellect is much one-sided and sticks at the *reptus system*. It is miles from Tertullian's *animumus*; in fact, it is quite incapable of enduring the suffering such a tension involves. Cases are not unknown where the rigorous exercises and proceedings of the Catholics, and a certain type of Protestant education that is always sniffing out sin, have brought about psychic damage that leads not to the Kingdom of Heaven but to the consulting room of the doctor. Although insight into the problem of opposites is absolutely imperative, there are very few people who can stand it in *puncta*—a fact which has not escaped the notice of the confessional. By way of a reaction to this we have the pulchre of "moral probabilism," a doctrine that has suffered frequent attack from all quarters because it tries to mitigate the crushing effect of sin.⁷³ Whatever one may think of this phe-

⁷³ *Probabilismus* = Probabilism; *probabilis* is probable. Probabilism is the name generally given to that way of thinking which is content to answer moral questions with a greater or lesser degree of probability. The moral probabilism with which alone we are concerned here consists in the principle that acts of ethical self-determination are to be judged not by conscience but according to what is probably right, or according to whatever has been recommended by any reputable or clerical authority. The *probabilis* (probable) freedom of ethics has, for instance, of the opinion that of the greatest should plead a probable opinion

numerous one thing is certain—that apart from anything else it holds within it a large humanity and an understanding of human weakness which compensate for the world's unbearable anomalies. The mercurian paradox implicit in the insistence on original sin on the one hand and the conclusion made by probabilism on the other is, for the probabilist, a necessary consequence of the Christian problem of opposites outlined above.

For in the self good and evil are indeed closer than identical twins! The unity of evil and its incompatibility with good close the opposites asunder and lead inevitably to the crucifixion and suspension of everything that lives. Since "the soul is by nature Christian" this result is bound to come as infallibly as it did in the life of Jesus: we all have to be "crucified with Christ," i.e., suspended in a moral suffering equivalent to veritable crucifixion. In practice this is only possible up to a point, and apart from that is so unbearable and irrational in life that the ordinary human being can afford to get into such a state only occasionally, in fact as seldom as possible. For how could he remain ordinary in face of such suffering? A more or less probabilistic attitude to the problem of evil is therefore unavoidable. Hence the truth about the self—the unshakeable union of good and evil—comes out concretely in the paradox that although sin is the gravest and most pernicious thing there is, it is still not so serious that it cannot be disposed of with "probabilist" arguments. Nor is this necessarily a lax or frivolous proceeding but simply a practical necessity of life. The controversial proceeds like life itself, which successfully struggles against being engulfed in an irreconcilable contradiction. Note that at the same time the conflict remains in full force—as we need not be consistent with the antimoral character of the self, which in itself both conflicts and unites.

as the power of our concept of a father's weakness would be stronger in a stronger man. If he were not all our same, again, his father's weakness would be just a shadow upon the quantity of his otherness, a harmful to his, but not a disfigurement. According to one opinion, having God once shortly before death is sufficient, no other need ever a part of our every day or hour pass. He himself comes to the conclusion that it is sufficient to love God more in the last awakening of a man than ever in his years, and that is true in all the best of hearts. In this opinion the same is better all different moral character, but not of the same parts of God's kindly procedure, — against the whole, the love of Christ, in a light. — August, p. 103. 113 also Hamann, *Principles of Dogma*, VIII, pp. 100ff.

45 Christianity has made the antinomy of good and evil into a world problem and, by formulating the conflict dogmatically, raised it to an absolute principle. Even this as yet unresolved conflict the Christian is cast as a protagonist of good, a fellow player in the world drama. Understood in its deepest sense, being Christ's follower involves a suffering that is unendurable to the great majority of mankind. Consequently the example of Christ is in reality followed either with scrupulation or not at all, and the pastoral practice of the Church even feels itself obliged to "lighten the yoke of Christ." This means a pretty considerable reduction in the severity and harshness of the conflict and hence, in practice, a relativism of good and evil. Good is equivalent to the unconditional imitation of Christ and evil is its hindrance. Man's moral weakness and sloth are what chiefly hinder the imitation, and it is to these that probabilism extends a practical understanding which may sometimes, perhaps, come nearer to Christian tolerance, mildness, and love of one's neighbour than the attitude of those who see in probabilism a mere levity. Although one must concede a number of cardinal Christian virtues to the probabilist endeavour, one must still not overlook the fact that it obscures much of the suffering involved in the imitation of Christ and that the conflict of good and evil is thus robbed of its harshness and toned down to tolerable proportions. This brings about an approach to the psychic archetype of the self, where even these opposites seem to be united—though, as I say, it differs from the Christian symbolism, which leaves the conflict open. For the latter there is a rift running through the world: light wars against night and the upper against the lower. The two are not one, as they are in the psychic archetype. But, even though religious dogma may condemn the idea of two being one, religious practice does, as we have seen, allow the natural psychological symbol of the self at one with itself an approximate means of expression. On the other hand, dogma insists that three are one, while denying that four are one. Since older times, not only in the West but also in China, uneven numbers have been regarded as masculine and even numbers as feminine. The Trinity is therefore a decidedly masculine deity, of which the androgyny of Christ and the special position and veneration accorded to the Mother of God are not the real equivalent.

With this statement, which may strike the reader as peculiar, we come to one of the central axioms of alchemy, namely the saying of Maria Prophetessa: "One becomes two, two becomes three, and out of the third comes the one as the fourth." As the reader has already seen from its title, this book is concerned with the psychological significance of alchemy and thus with a problem which, with very few exceptions, has so far eluded scientific research. Until quite recently science was interested only in the part that alchemy played in the history of chemistry, concerning itself very little with the part it played in the history of philosophy and religion. The importance of alchemy for the historical development of chemistry is obvious, but its cultural importance is still so little known that it seems almost impossible to say in a few words wherein that consisted. In this introduction, therefore, I have attempted to outline the religious and psychological problems which are germane to the theme of alchemy. The point is that alchemy is rather like an undercurrent to the Christianity that ruled on the surface. It is to this surface as the dream is to consciousness, and just as the dream compensates the conflicts of the conscious mind, so alchemy endeavours to fill in the gaps left open by the Christian tenet of opposites. Perhaps the most pregnant expression of this is the axiom of Maria Prophetessa quoted above, which runs like a leit-motiv throughout almost the whole of the literature of alchemy, extending over more than seventeen centuries. In this aphorism the even numbers which signify the feminine principle, earth, the regions under the earth, and evil itself are interpolated between the uneven numbers of the Christian dogma. They are presided by the serpent *messemias*, the dragon that creates and destroys itself and represents the *prima materia*. This fundamental idea of alchemy points back to the *er^{ste}* [Tehom],¹¹ to Tiamat with her dragon attributes, and thus to the primordial matriarchal world which, in the theomachy of the Marduk myth,¹² was overthrown by the masculine world of the father. The historical shift in the world's core, towards the masculine is compensated at first by the chthonic femininity of the

11 Cf. Genesis 1:9.

12 The reader will find a collection of these with much on *Lang-Mai am Golf der Heil ersehnt?* Unfortunately philological criticism will have much to take exception to in this book, interesting though it is for its feminist trend.

processes. In certain pre-Christian religions the differentiation of the masculine principle had taken the form of the father-son symbolism, a change which was to be of the utmost importance for Christianity. Were the unconscious merely complementary, this shift of consciousness would have been accompanied by the production of a mother and daughter, like which the necessary material lay ready to hand in the myth of Demeter and Persephone. But, as alchemy shows, the unconscious chose rather the Eucharistic type in the form of the prima materia and the filius non creatus (thus proving that it is not complementary but compensatory). This goes to show that the unconscious does not simply act contrary to the conscious mind but modifies it more in the manner of an opponent or partner. The son type does not call up a daughter as a complementary image from the depths of the "alibion" unconscious — it calls up another son. This remarkable fact would seem to be connected with the incarnation in our earthly human nature of a purely spiritual God, brought about by the Holy Ghost impregnating the womb of the Blessed Virgin. Thus the higher, the spiritual, the masculine inclines to the lower, the earthly, the feminine; and accordingly, the mother, who was anterior to the world of the father, accommodates herself to the masculine principle and, with the aid of the human spirit (alchemy or "the philosophy"), produces a son — not the antichrist of Christ but rather his chthonic counterpart, not a divine man but a fabulous being conforming to the nature of the primordial mother. And just as the redemption of man the macrocosm is the task of the "upper" son so the "lower" son has the function of a chthonic macrocosm.

17. This, in brief, is the drama that was played out in the alchemistries of alchemy. It is superfluous to remark that these two sons were never united, except perhaps in the mind and innermost experience of a few, particularly gifted alchemists. But it is not very difficult to see the "purpose" of this drama: in the incarnation it looked as though the masculine principle of the father world were approximating to the feminine principle of the mother world, with the result that the latter felt impelled to approximate in turn to the father world. What it evidently amounted to was an attempt to bridge the gulf separating the two worlds as compensation for the open conflict between them.

18. I hope the reader will not be offended if my exposition

sounds like a Gnostic myth. We are moving in these psychological regions where, as a matter of fact, Gnosis is rooted. The message of the Christian symbol is Gnosis, and the compensation effected by the unconscious is Gnosis in even higher degree. Myth is the primordial language natural to these psychic processes, and no intellectual formulation comes anywhere near the richness and expressiveness of mythical imagery. Such processes are concerned with the primordial images, and these are best and most accurately reproduced by figurative language.

- 70 The process described above displays all the characteristic features of psychological compensation. We know that the mask of the unconscious is not rigid—it reflects the face we turn towards it. Hecateley lends it a threatening aspect, inordinance softens its features. It is not a question of mere optical reflection but of an autonomous answer which reveals the self-sufficing nature of that which answers. Thus the *first* philosophy is not just the reflected image, in unsuitable material, of the son of God; on the contrary, this son of Tiamat reflects the features of the primordial material figure. Although he is decidedly hermaphrodite he has a masculine name—a sign that the chthonic underworld, having been rejected by the spirit and identified with evil, has a tendency to compromise. There is no masking the fact that he is a concession to the spiritual and masculine principle, even though he carries in himself the weight of the earth and the whole fabulous nature of primordial animality.

- 71 This answer of the mother-world shows that the gulf between it and the father-world is not unbridgeable, seeing that the unconscious holds the seed of the unity of both. The essence of the conscious mind is discrimination: it must, if it is to be aware of things, separate the opposites, and it does this *cosmically*. In nature the opposites seek one another—*les extrêmes se touchent*—and so it is in the unconscious, and particularly in the archetype of unity, the self. Here, as in the deity, the opposites cancel out. But as soon as the unconscious begins to manifest itself they split asunder, as at the Creation, for every act of discerning consciousness is a creative act, and it is from this psychological experience that all our cosmogonic symbols are derived.

- 72 Alchemy is pre-eminently concerned with the seed of unity which lies hidden in the chaos of Tiamat and forms the counterpart to the divine unity. Like this, the seed of unity has a tri-

tanian character in Christian alchemy and a triadic character in pagan alchemy. According to other authorities it corresponds to the unity of the four elements and is therefore a quaternity. The overwhelming majority of modern psychological findings speaks in favour of the latter view. The few cases I have observed which produced the number three were marked by a systematic deficiency in consciousness, that is to say, by an unconsciousness of the "inferior function." The number three is not a natural expression of wholeness, since four represents the minimum number of determinants in a whole judgment. It must nevertheless be stressed that side by side with the distinct leanings of alchemy (and of the unconscious) towards quaternity there is always a vacillation between three and four which comes out over and over again. Even in the avowal of Maria Prophetissa the quaternity is stifled and alienated. In alchemy there are three as well as four regions or procedures, three as well as four colours. There are always four elements, but often three of them are grouped together, with the fourth in a special position—sometimes earth, sometimes fire. Mercurius²² is of course quadratus, but he is also a three-headed snake or simply a trinity. This uncertainty has a duplex character—in other words, the central ideas are ternary as well as quaternary. The psychologist cannot but mention the fact that a similar puzzle exists in the psychology of the unconscious: the least differentiated or "inferior" function is so much contaminated with the collective unconscious that, on becoming conscious, it brings up among others the archetype of the self as well—as is obvious, as Maria Prophetissa says. Four signifies the feminine, motherly, physical; three the masculine, fatherly, spiritual. Thus the uncertainty as

²² In alchemical writings the word "Mercurius" is used with a very wide range of meaning: to denote not only the chemical element mercury as quadratus, Mercurius Hermes the god, and Mercurius the planet, but also—and primarily—the secret 'transforming substance' which is at the same time the 'agent' as-dwelling in all living creatures. These different connotations will become apparent in the course of the book. It would be misleading to use the English "Mercury" and "mercury," because there are innumerable passages where neither word does justice to the wealth of implications. It has therefore been decided to retain the Latin Mercurius as in the German text and to use the personal pronoun *Quater Mercurius* in parenthesis the word "quadratus" being employed only where the chemical element (Hg) is plainly meant. [Author's note for the English eds.]

so three or four amounts to a wavering between the spiritual and the physical—a striking example of how every human truth is a last truth but one.

- 39 I began my introduction with human wholeness as the goal to which the psychotherapeutic process ultimately leads. This question is inextricably bound up with one's philosophical or religious assumptions. Even when, as frequently happens, the patient believes himself to be quite unprejudiced in this respect, the assumptions underlying his thought, mode of life, morals, and language are historically conditioned down to the last detail, a fact of which he is often kept unconscious by lack of education combined with lack of self-criticism. The analysis of his situation will therefore lead sooner or later to a clarification of his general spiritual background going far beyond his personal determinants, and this brings up the problems I have attempted to sketch in the preceding pages. This phase of the process is marked by the production of symbols of unity, the so-called mandalas, which occur either in dreams or in the form of concrete visual impressions, often as the most obvious compensation of the contradictions and conflicts of the conscious situation. It would hardly be correct to say that the gaping "rift" in the Christian order of things is responsible for this, since it is easy to show that Christian symbolism is particularly concerned with healing, or attempting to heal, this very wound. It would be more correct to take the open conflict as a symptom of the psychic situation of Western man, and to deplore his inability to assimilate the whole range of the Christian symbol. As a doctor I cannot demand anything of my patients in this respect, also I lack the Church's means of grace. Consequently I am faced with the task of taking the only path open to me: the archetypal images—which in a certain sense correspond to the *di gnata* images—must be brought into consciousness. At the same time I must leave my patient to decide in accordance with his assumptions, his spiritual maturity, his education, organs, and temperament, so far as this is possible without serious conflict. As a doctor it is my task to help the patient to cope with life, I cannot presume to pass judgment on his final decision, because I know from experience that all coercion—be it suggestion, affirmation, or any other method of persuasion—ultimately
- in Prolegomena, Das grosse Werk*, I, pp. 75ff.

proves to be nothing, but an obstacle to the highest and most decisive experience of A.I., which is to be alone with his own self, or whatever else one chooses to call the objectivity of the psyche. The patient must be alone if he is to find out what it is that supports him when he can no longer support himself. Only this experience can give him an indestructible foundation.

- 51 I would be only too delighted to leave this anything but easy task to the theologian, were it not that it is just from the theologian that many of my patients come. They ought to have hung on to the community of the Church, but they were shed like dry leaves from the great tree and now find themselves "hanging on" to the treatment. Something in them clings, often with the strength of despair, as if they on the thing they cling to would drop off into the void the moment they relaxed their hold. They are seeking firm ground on which to stand. Since no outward support is of any use to them they must finally discover it in themselves—admittedly the most unlikely place from the rational point of view, but an altogether possible one from the point of view of the unconscious. We can see this from the archetype of the "lucky origin of the redeemer."

- 52 The way to the goal seems chaotic and interminable at first, and only gradually do the signs increase that it is leading anywhere. The way is not straight but appears to go round in circles. More accurate knowledge has proved it to go in spirals: the dream-motifs always return after certain intervals to definite forms, whose characterises it is to define a centre. And as a matter of fact the whole process revolves about a central point or some arrangement round a centre, which may in certain circumstances appear even in the initial dreams. As manifestation of various non-processes the dreams revolve or circumsistulate round the centre, drawing closer to it as the amplifications increase in distinctness and in scope. Owing to the diversity of the symbolical material it is difficult at first to perceive any kind of order at all. Nor should it be taken for granted that dream sequences are subject to any governing principle. But, as I say, the process of development proves on closer inspection to be cyclic or spiral. We might draw a parallel between such spiral courses and the processes of growth in plants: in fact the plant model (tree, flower, etc.) frequently occurs in these dreams and

fantasies and is also spontaneously drawn or painted.¹⁵ In alchemy the tree is the symbol of Hermetic philosophy.

- D The first of the following two studies—that which composes Part II—deals with a series of dreams which contain numerous symbols of the centre or goal.¹⁶ The development of these symbols is almost the equivalent of a healing process. The centre or goal thus signifies salvation in the proper sense of the word. The justification for such a terminology comes from the dreams themselves, for these contain so many references to religious phenomena that I was able to use some of them as the subject of my book *Psychology and Religion*. It seems to me beyond all doubt that these processes are concerned with the religious-creating archetypes. Whatever else religion may be, these psychic ingredients of it which are empirically verifiable undoubtedly consist of unconscious manifestations of this kind. People have dwelt far too long on the fundamentally sterile question of whether the assertions of faith are true or not. Quite apart from the impossibility of ever proving or refuting the truth of a metaphysical assertion, the very existence of the assertion is a self-evident fact that needs no further proof, and when a conscious gentleness allows itself to sense the validity of the statement it is proved to just that extent. The only thing about it that we can verify is the psychological phenomenon, which is inseparable with the category of objective rightness or truth. No phenomenon can ever be disposed of by rational criticism, and in religious life we have to deal with phenomena and facts and not with arguable hypotheses.

- E During the process of treatment the dialectical discussion leads logically to a meeting between the patient and his shadow, that dark half of the psyche which we invariably get rid of by means of projection: either by burdening our neighbours—in a wider or narrower sense—with all the faults which we obviously have ourselves, or by casting our sins upon a divine mediator with the aid of contrition or the sinner's attitude.¹⁷ We know of

¹⁵ See the discussion in Jung, "Concerning Mandala Symbolism."

¹⁶ Confessions, particularly in the case of religiously oriented, spiritual, or mystical people, who in such categories undertake various exchanges. The lowest religionism is the opposite of the highest good: the latter represents a move to an attainment of a waked and balanced nature, but a move from fear of punishment.

course that without sin there is no repentance and without repentance no redeeming grace, also that without original sin the redemption of the world could never have come about, but we avoidously avoid investigating whether in this very power of evil God might not have placed some special purpose which it is most important for us to know. One often feels driven to some such view when, like the psychotherapist, one has to deal with people who are confronted with their blackest shadow.¹⁷ At any rate the doctor cannot afford to point, with a gesture of facile moral superiority, to the tablets of the law and say, "Thou shalt not." He has to examine things objectively and weigh up possibilities, for he knows, less from religious training and education than from instinct and experience, that there is something very like a *felix culpa*. He knows that one can find not only one's happiness but also one's final guilt, without which a man will never reach his wholeness. Wholeness is in fact a charisma which one can manufacture neither by act nor by cunning; one can only grow into it and endure whatever its advent may bring. No doubt it is a great nuisance that mankind is not uniform but compounded of individuals whose psychic structure spreads them over a span of at least ten thousand years. Hence there is absolutely no truth that does not spell salvation to one person and damnation to another. All universal men get stuck in this terrible dilemma. Earlier on I spoke of Jesuit probabilism: this gives a better idea than anything else of the tremendous catholic task of the Church. Even the best intentioned people have been horrified by probabilism, but, when brought face to face with the realness of life, many of them have found their horror evaporating or their laughter dying on their lips. The doctor too must weigh and ponder, not whether a thing is for or against the Church but whether it is for or against life and health. On paper the moral code looks clear and neat enough.

¹⁷ A religious terminology comes naturally as the only adequate one in the religious arena, where we are faced with the tragic fact that in the unavoidable coexistence of wholeness. My fate moves a demonic will to purposely that fate—a will not necessarily coinciding with my own (the ego will). When it is opposed to the ego it is difficult not to feel a certain "power" in it, whether divine or infernal. The man who submits to his fate calls it the will of God; the man who puts up a hopeless and exhausting fight is more apt to see the devil in it. In neither event the terminology is not only unemotionally understood but meaningful as well.

but the same document written on the "living tablet of the heart" is often a sorry tatter, particularly in the mouths of those who talk the loudest. We are told on every side that evil is evil and that there can be no hesitation in condemning it, but that does not prevent evil from being the most problematical thing in the individual's life and the one which demands the deepest reflection. What above all deserves our keenest attention is the question 'Exactly who is the doer?' For the answer to this question ultimately decides the value of the deed. It is true that society attaches greater importance at first to what is done, because it is immediately obvious, but in the long run the right deed in the hands of the wrong man will also have a disastrous effect. No one who is far-sighted will allow himself to be hoodwinked by the right deed of the wrong man, any more than by the wrong deed of the right man. Hence the psychotherapist must fix his eye not on what is done but on how it is done, because therein is decided the whole character of the doer. Evil needs to be pondered just as much as good, for good and evil are ultimately nothing but ideal extensions and abstractions of doing, and both belong to the chthonic side of life. In the last resort there is no good that cannot produce evil and no evil that cannot produce good.

17. The encounter with the dark half of the personality, or "shadow," comes about of its own accord in any moderately thorough treatment. This problem is as important as that of sin in the Church. The open conflict is unavoidable and painful. I have often been asked, "And what do you do about it?" I do nothing; there is nothing I can do except wait, with a certain trust in God, until, out of a conflict borne with patience and fortitude, there emerges the solution destined—although I cannot force it—for that particular person. Not that I am passive or inactive meanwhile: I help the patient to understand all the things that the unconscious produces during the conflict. The reader may believe me that these are no ordinary products. On the contrary, they are among the most significant things that have ever engaged my attention. Nor is the patient inactive: he must do the right thing, and do it with all his might, in order to prevent the power of evil from becoming too powerful in him. He needs "justification by works," for "justification by faith" alone has remained an empty word for him as for so many

others. Each can sometimes be a substitute for lack of experience. In these cases when a needed word work Christ exposed the sinner and did not condemn him. The true follower of Christ will do the same, and since one should do unto others as one would do unto oneself, one will also take the part of the sinner who is oneself. And as little as we would accuse Christ of fraternizing with evil, so little should we reproach ourselves that to love the sinner who is oneself is to make a pact with the devil. Love makes a man better, hate makes him worse—even when that man is oneself. The danger in this point of view is the same as in the attitude of Christ, but the Pharisee in us will never allow himself to be caught talking to publicans and sinners. I must emphasize of course that psychology invented neither Christianity nor the imitation of Christ. Each eventually could be freed from the burden of their sins by the Church. But he to whom she cannot render this service must bend very low in the imitation of Christ in order to take the burden of his cross upon him. The ancients could get along with the Greek wisdom of the ages. *Μηδὲ δυν, ἐλπίς, οὐδ' ἀνὰ νόμον ἔσονται* (I disregard nothing, all good lies in right measure). But what an abyss still separates us from reason!

- 5² Apart from the moral difficulty, there is another danger which is not inconsiderable and may lead to complications, particularly with individuals who are pathologically inclined. This is the fact that the contents of the personal unconscious (i.e., the shadows) are indistinguishably merged with the archetypal contents of the collective unconscious and drag the latter with them when the shadow is brought into consciousness. This may exert an immense influence on the conscious mind, for activated archetypes have a disastrous effect even on the most cold-blooded rationalist. He is afraid that the lowest form of corruption, namely superstition, is, as he thinks, lurking itself on him. But superstition in the strict sense only appears in such people if they are pathological, not if they can keep their balance. It then takes the form of the fear of "going mad" for overlooking that the modern mind cannot define it rightly as insane. It must be admitted that the archetypal contents of the collective unconscious can often assume grotesque and horrible forms in dreams and fantasies, so that even the most hard-headed rationalist is not immune from shattering nightmares and haunting fears. The

psychological elucidation of these images, which cannot be passed over in silence or blindly ignored, leads logically into the depths of religious phenomenology. The history of religion in its widest sense (including therefore mythology, folklore, and primitive psychology) is a treasure house of archetypal forms from which the doctor can draw helpful parallels and enlightening comparisons for the purpose of calming and clarifying a consciousness that is all at sea. It is absolutely necessary to supply these fantastic images that rise up so strange and threatening before the mind's eye with some kind of context so as to make them more intelligible. Experience has shown that the best way to do this is by means of comparative mythological material.

- 18 Part II of this volume gives a large number of such examples. The reader will be particularly struck by the numerous connections between individual dream symbolism and medieval alchemy. This is not, as one might suppose, a prerogative of the case in question, but a general fact which only struck me some ten years ago when first I began to come to grips with the ideas and symbolism of alchemy.

- 19 Part III contains an introduction to the symbolism of alchemy in relation to Christianity and Gnosticism. As a bare introduction it is naturally far from being a complete exposition of this complicated and obscure subject. Indeed most of it is concerned only with the Ipsi-Christ parallel. True, this parallel gives rise to a comparison between the aim of the *opus alchemicum* and the central ideas of Christianity, for both are of the utmost importance in understanding and interpreting the images that appear in dreams and in assessing their psychological effect. This has considerable bearing on the practice of psychotherapy, because more often than not it is precisely the more intelligent and cultured patients who, finding a return to the Church impossible, come up against archetypal material and thus set the doctor problems which can no longer be answered by a narrowly personalistic psychology. Nor is a mere knowledge of the psychic structure of a neuron by any means sufficient, for once the process has reached the sphere of the collective unconscious we are dealing with healthy material, i.e. with the universal forms of the individually varied psyche. Our understanding of these deeper layers of the psyche is helped not only by a knowledge of primitive psychology and mythology, but to an even greater extent by some familiarity with the history of our

medieval consciousness and the stages immediately preceding it. On the one hand it is a child of the Church, on the other, of nature, in whose beginnings very much has hid that the Church was unable to accept—that is to say, remnants of the classical spirit and the classical feeling for nature which could not be exterminated and eventually found refuge in the natural philosophy of the Middle Ages. As the "ignis metallicus" and the astrological components of destiny, the old gods of the planets lasted out many a Christian century.¹⁰ Whereas in the Church the increasing differentiation of soul and dignity alienated consciousness from its natural roots in the unconscious, alchemy and astrology were consciously engaged in preserving the bridge to nature, i.e., to the unconscious psyche, from decay. Astrology led the conscious mind back again and again to the knowledge of Heilmannesse, that is, the dependence of character and destiny on certain moments in time; and alchemy afforded numerous "hooks" for the projection of those archetypes which could not be fitted smoothly into the Christian process. It is true that alchemy always stood on the verge of heresy and that certain decrees leave no doubt as to the Church's attitude towards it,¹¹ but on the other hand it was effectively protected by the obscurity of its symbolism, which could always be explained as harmless allegory. For many alchemists the allegorical aspect undoubtedly occupied the foreground to such an extent that they were firmly convinced that their sole concern was with chemical substances. But there were always a few for whom laboratory work was primarily a matter of symbols and their psychic effect. As the texts show, they were quite conscious of this, to the point of condemning the naive goldmakers as liars, frauds, and dupes. Their own standpoint they proclaimed with propositions like "*Aurum nostrum non est aurum vulgi.*" Although their labours over the secret were a serious effort to elicit the secrets of chemical transformation, it was at the same time—and often in overwhelming degree—the reflection of a parallel psychic process which could be projected all the more easily into the unknown chemistry of matter since that process is an uncon-

¹⁰ Paracelsus still speaks of the "gods" mentioned in the *mysterium magnum* (*Philosophical Alchemie*, p. 409), and so does the 16th cent. treatise of Albrecht Theurer, *Ursprung chemischer Kunst*, which was influenced by Paracelsus.

¹¹ Cf. Herber, *Opera moralia*, Decretum 2, 408, 51, and Pagnanelli, *Constitutiones canonicae*, canon 10.

known phenomenon of nature, just like the mysterious alteration of substances. What the symbolism of alchemy expresses is the whole problem of the evolution of personality described above, the so-called individuation process.

- 4¹ Whereas the Church's great bottleneck is the imitation of Christ, the alchemist, without realizing it and certainly without wanting it, easily fell victim, in the loneliness and obscure problem of his work, to the promptings and unconscious assumptions of his own mind, since, unlike the Christians, he had no clear and unmistakable models on which to rely. The authors he studied provided him with symbols whose meaning he thought he understood in his own way; but in reality they touched and stimulated his unconscious. Identical towards themselves, the alchemists coined the phrase "*obscurum per obscurius*." But with this method of explaining the obscure by the more obscure they only sank themselves deeper in the very process from which the Church was struggling to redeem them. While the dogmas of the Church offered analogies to the alchemical process, these analogies, in strict contrast to alchemy, had become detached from the world of nature through their connection with the historical figure of the Redeemer. The alchemical four in one, the philosophical gold, the *lapis angelicus*, the *aqua divina*, became, in the Church, the four-armed cross on which the Only-Begotten had sacrificed himself once in history and at the same time for all eternity. The alchemists ran counter to the Church in preferring to seek through knowledge rather than to find through faith, though as medieval people they never thought of themselves as anything but good Christians. Paracelsus is a classical example in this respect. But in reality they were in much the same position as modern man, who prefers immediate personal experience to belief in traditional ideas, or rather has it forced upon him. Dogma is not arbitrarily invented nor is it a unique miracle, although it is often described as miraculous with the obvious intent of lifting it out of its natural context. The central ideas of Christianity are rooted in Gnostic philosophy, which, in accordance with psychological laws, simply had to grow up at a time when the classical religions had become obsolete. It was founded on the perception of symbols thrown up by the unconscious individuation process which always sets in when the collective dominants of human life fall into decay. At such a time there is bound to

be a considerable number of individuals who are possessed by an archetype of a numerous nature that force their way to the surface in order to form new dominants. This state of possession shows itself almost without exception in the fact that the possessed identify themselves with the archetypal contents of their unconscious, and, because they do not realize that the role which is being thrust upon them is the effect of new contents still to be understood, they exemplify these concretely in their own lives, thus becoming prophecies and refusers. In so far as the archetypal content of the Christian drama is able to give satisfying expression to the unconscious and chaotic, unconscious of the many, the conscious awareness raised this drama to a universal, lasting truth—not of course by an act of judgment, but by the emotional fact of possession, which is far more effective. Thus Jesus became the nucleus image or symbol against the archetypal powers that threatened to possess everyone. The glad tidings announced: "It has happened, but it will not happen to you inasmuch as you believe in Jesus Christ, the Son of God!" Yet it could and it can and it will happen to everyone in whom the Christian dominant has decayed. For this reason there have always been people who, not satisfied with the dominants of conscious life, set forth—under cover and by devious paths, to their destruction or salvation—to seek direct experience of the eternal costs, and, following the lure of the archetypal unconscious probe, find themselves in the unknown where, like Jesus, they come up against the son of darkness, the *divinus visus*. Thus an old alchemist—and he a cleric—prays: "Hominibus nostrae mentis purga tenebras, ascende lumen sensuum." Purge the horrible darkness of our mind, light a light for our senses! The author of this sentence must have been undergoing the experience of the *negredo*, the first stage of the work, which was felt as "melancholia" in alchemy and corresponds to the encounter with the shadow in psychology.

- 4th When, therefore, modern psychotherapy once more meets with the activated archetypes of the collective unconscious, it is merely the repetition of a phenomenon that has often been observed in moments of great religious crisis, although it can also occur in individuals for whom the ruling ideas have lost their meaning. An example of this is the *divinus visus* depicted in *Parvo*, which consciously or unconsciously, is an *opus alchemicum*.

- 40 The problem of opposites called up by the shadow plays a great—indeed, the decisive—role in alchemy, since it leads in the ultimate phase of the work to the union of opposites in the archetypal form of the *Liber Primus* or "physical wedding." Here the opposite opposites, male and female (as in the Chinese yang and yin), are melted into a unity purified of all opposition and therefore incorruptible. The prerequisite for this, of course, is that the artist should not identify himself with the figures in the work but should leave them in their objective, impersonal state. So long as the alchemist was working in his laboratory he was in a favourable position, psychologically speaking, for he had no opportunity to identify himself with the archetypes as they appeared, since they were all projected immediately into the chemical substances. The disadvantage of this situation was that the alchemist was forced to represent the incorruptible substance as a chemical product—an impossible undertaking which led to the downfall of alchemy, its place in the laboratory being taken by chemistry. But the psychic part of the work did not disappear. It captured new interpreters, as we can see from the examples of Freud, and also from the signal connection between our modern psychology of the unconscious and alchemical symbolism.



5. Symbol of the alchemical work.

—*Mercurius philosophicus* (Lima: and Munich: 1777)



g Representation of the *tableau des riches* which begins on page 1 and ends with the back of the plumes. Top page: *Revue de Nouvelle de l'Etat de la Richesse des Riches en France* or *Le Songe de Poliphile* (1789).

II

INDIVIDUAL DREAM SYMBOLISM IN RELATION TO ALCHEMY

A STUDY OF THE UNCONSCIOUS PROCESSES AT WORK IN DREAMS

. . . *facile descendit Averna,*
maior atque diu patet ard' infera Ditis;
ut reversa gradum superasque mœdeta ad auras,
huc apus, hic labor est, .

Virg., Æneid., VI., 126-29.

. . . easy is the descent to Averna: right and
dry the stair of gloomy Dis stands open; but to
recall thy steps and pass that to the upper air,
that is the task, that the toil.

—Trans. by W. R. Fairclough.



9. *Scene representing the transition of the author, as recorded in his diary, to the study of Jungian psychology.*

I. INTRODUCTION

I. THE MATERIAL

- a) The symbols of the process of individuation that appear in dreams are images of an archetypal nature which depict the centralizing process or the production of a new centre of personality. A prima effect of this process may be put from my essay, "The Relations between the Ego and the Unconscious," but certain reasons mentioned there I call this centre the "self," which should be understood as the totality of the psyche. The self is not only the centre, but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of consciousness.
- b) The whole series of considerations I am not concerned with the manifold stages and varied manners of the individuation process, but with the images that enter dreamily and exclusively in the new centre, as it comes into consciousness. These images belong to a definite category which I call mandala symbols.

In *The Secret of the Golden Flower*, published in collaboration with Richard Wilhelm, I have described this symbolism in some detail. In the present study I should like to put before you an individual series of such symbols in chronological order. The material consists of over a thousand dreams and visual impressions coming from a young man of excellent scientific education.¹ For the purposes of this study I have worked on the first four hundred dreams and visions, which covered a period of nearly ten months. In order to avoid all personal influence I asked one of my pupils, a woman doctor, who was then a beginner, to undertake the observation of the process. This went on for five months. The dreamer then continued his observations alone for three months. Except for a short interview at the very beginning, before the commencement of the observation, I did not see the dreamer at all during the first eight months. Thus it happened that 375 of the dreams were dreamed away from any personal contact with myself. Only the last forty-five occurred under my observation. No interpretations worth mentioning were then attempted because the dreamer, owing to his excellent scientific training and ability, did not require any assistance. Hence conditions were really ideal for unprejudiced observation and recording.

- 66 First of all, then, I shall present extracts from the twenty-two initial dreams in order to show how the mandala symbolism makes a very early appearance and is embedded in the rest of the dream material. Later on I shall pick out in chronological order the dreams that refer specifically to the mandala.²

- 67 With few exceptions all the dreams have been abbreviated, either by extracting the parts that carries the main thought or by condensing the whole text to essentials. This simplifying procedure has not only curtailed their length but has also omitted personal allusions and complications, as was necessary for reasons of discretion. Despite this somewhat doubtful interference I have, to the best of my knowledge and scrupulousity, avoided any

¹ It must emphasize that this education was not historical, philological, archaeological or ethnological. Any references to material derived from these fields came automatically to the dreamer.

² 'Mandala' (Sanskrit) means 'circle' also 'magic circle'. Its symbolism includes, to mention only the most important forms—all concentrically arranged figures, round or square patterns with a center, and radial or spherical arrangements.

arbitrary distortion of meaning. The same considerations had also to apply to my own interpretation, so that certain passages in the dreams may appear to have been overlooked. Had I not made this warning and kept the material absolutely complete I should not have been in a position to publish this series, which in my opinion could hardly be surpassed in intelligence, clarity, and consistency. It therefore gives me great pleasure to express my sincere gratitude here and now to the "author" for the service he has rendered to science.

II. THE METHOD

- 4^b In my writings and lectures I have always insisted that we must give up all preconceived opinions when it comes to the analysis and interpretation of the objective psyche,² in other words the "unconscious ion." We do not yet possess a general theory of dreams that would enable us to use a deductive method with impunity, any more than we possess a general theory of consciousness from which we can draw deductive conclusions. The manifestations of the subjective psyche, or consciousness, can be predicted to only the smallest degree, and there is no theoretical argument to prove beyond doubt that any causal connection necessarily exists between them. On the contrary, we have to reckon with a high percentage of arbitrariness and "chance" in the complex actions and reactions of the conscious mind. Similarly there is no empirical, still less a theoretical, reason to assume that the same does not apply to the manifestations of the unconscious. The latter are just as manifold, unpredictable, and arbitrary as the former and must therefore be subjected to as many different ways of approach. In the case of conscious utterances we are in the fortunate position of being directly addressed and presented with a content whose purpose we can recognize; but with "unconscious ion" manifestations there is no directed or adapted language in our sense of the word—there is merely a psychic phenomenon that would appear to have only the loosest connections with conscious contents. If the experi-

²For this concept see Jung, *Basic Problems of Analytical Psychology*,¹ and Wolff, *Einführung in die Grundlagen der komplexen Psychologie*,² pp. 34ff.

words of our conscious mind are incomprehensible we can at least ask what they mean. But the objective psyche is something alien even to the conscious mind through which it expresses itself. We are therefore obliged to adopt the method we would use in deciphering a fragmentary text or one containing unknown words: we examine the context. The meaning of the unknown word may become evident when we compare a series of passages in which it occurs. The psychological context of dream-contents consists in the web of associations in which the dream is naturally embedded. Theoretically we can never know anything in advance about this web, but in practice it is sometimes possible, granted long-enough experience. However, careful analysis will never rely too much on technical rules: the danger of deception and suggestion is too great. In the analysis of isolated dreams alone a⁴¹, this kind of knowing in advance and making assumptions on the grounds of practical expectation or general probability is positively wrong. It should therefore be an absolute rule to assume that every dream, and every part of a dream, is unknown at the outset, and to attempt an interpretation only after carefully taking up the context. We can then apply the meaning we have thus discovered to the text of the dream itself and see whether this yields a fluent reading, or rather whether a satisfying meaning emerges. But in no circumstances may we anticipate that this meaning will fit in with any of our subjective expectations: for quite possibly, indeed very frequently, the dream is saying something surprisingly different from what we would expect. As a matter of fact, if the meaning we find in the dream happens to coincide with our expectations, that is a reason for suspicion. For as a rule the standpoint of the unconscious is complementary or compensatory⁴² to consciousness and thus unexpectedly different⁴³. I would not deny the possibility of positive dreams, i.e., dreams whose meaning coincides with or supports the conscious attitude, but, in my experience at least, these are rather rare.

⁴¹ Now, the method I adopt in the present study seems to run directly counter to this basic principle of dream interpretation. It looks as if the dreams were being interpreted without the least regard for the context. And in fact I have not taken up the con-

⁴² I intentionally used an analysis of the words "complementary" and "compensatory," as it would lead us too far afield.



5. A painted figure posed up like the goddess of Life. Tahiti. "L'homme à la croix" (Mo., 1901-02)

text at all, seeing that the dreams in this series were not dreamed (as mentioned above) under my observation. I posed rather as if I had had the dream myself and were therefore in a position to supply the context.

²⁰ This procedure, if applied to isolated dreams of someone unknown to me personally, would indeed be a gross technical blunder. But here we are not dealing with isolated dreams: they form a coherent series in the course of which the meaning gradually unfolds more or less of its own accord. The series is

the context which the dreamer himself supplies. It is as if not one text but many lay before us, throwing light from all sides on the unknown terms, so that a reading of all the texts is sufficient to elucidate the difficult passages in each individual one. Moreover, in the third chapter we are concerned with a definite archetype — the mandala — that has long been known to us from other sources, and this considerably facilitates the interpretation. Of course the interpretation of each individual passage is bound to be largely conjecture, but the series as a whole gives us all the clues we need to correct any possible errors in the preceding passages.

- 1¹ It goes without saying that while the dreamer was under the observation of my pupil he knew nothing of these interpretations and was therefore quite unprejudiced by anybody else's opinion. Moreover I hold the view, based on wide experience, that the possibility and danger of prejudgment are exaggerated. Experience shows that the objective psyche is independent in the highest degree. Were it not so, it could not carry out its most characteristic function: the compensation of the conscious mind. The conscious mind allows itself to be trained like a parrot, but the unconscious does not — which is why St. Augustine thanked God for not making him responsible for his dreams. The unconscious is an autonomous psychic entity; any efforts to drill it are only apparently successful, and moreover are harmful to consciousness. It is and remains beyond the reach of subjective arbitrary control, in a realm where nature and her secrets can be neither improved upon nor perverted, where we can listen but may not meddle.



3. The Unborn as symbol of the sun.—
Bonapoli, *Secreta Hieroglyphica* (1920)



4. The entire model partly of wood and partly gilded by G. G. Espartero for J. L. de Rey, from *Fluor. & cosmographie* (1617)

2. THE INITIAL DREAMS

1. DREAM.

77 The dreamer is at a social gathering. On leaving, he puts on a stranger's hat instead of his own.

78 The hat, as a covering for the head, has the general sense of something that epitomizes the head. Just as in summing up we bring ideas "under one head" (*unter einen Hut*), so the hat, as a sort of leading idea, covers the whole personality and imparts its own significance to it. Correlation endows the ruler

with the dream nature of the war, the dreamer's head between the dignity of a scholar and a stranger's hat imparts a strange personality. Mequak uses this theme in his novel *The Golem*, where the hero puts on the hat of Athanasius Pernath and, as a result, becomes involved in a strange experience. It is clear enough in *The Golem* that it is the unconscious which entangles the hero in fantastic adventures. Let us stress at once the significance of the Golem parallel and assume that the hat in the dream is the hat of an Athanasius, an immortal, a being beyond time, the universal and everlasting man as distinct from the ephemeral and "accidental" mortal man. Touching the head, the hat is round like the outline of a cross and therefore contains the first allusion to the mandala. We shall find the attribute of eternal duration conferred in the cross mandala dream (par. 194), while the mandala character of the hat comes out in the third fifth mandala dream (par. 234). As a general result of the exchange of hats we may expect a development similar to that in *The Golem*: an emergence of the unconscious. The unconscious with its figures is already standing like a shadow behind the dreamer and pushing its way into consciousness.

2. DREAM

- 54 *The dreamer is going on a railway journey, and by standing in front of the window he blocks the view for his fellow passengers. He must get out of their way.*
- 55 *The process is beginning to move, and the dreamer dreams that he is keeping the light from those who stand behind him, namely the unconscious components of his personality. We have no eyes behind us: consequently "behind" is the region of the unseen, the unconscious. If the dreamer will only stop blocking the window (conscience), the unconscious content will become conscious.*

3. HYPNOTIC VISUAL ILLUSIONS

- 56 *By the sea shore. The sea breaks into the land flooding everything. Then the dreamer is sitting on a lonely island.*
- 57 *The sea is the symbol of the collective unconscious, because unfathomed depths lie concealed beneath its reflecting surface.¹*

¹ The sea is a living part for the birth of vision (cf. *imagines* by unconscious contents). The sea gives vision of the ego as H. Rohdewitz says: "I see out"

Those who stand behind the dusky personifications of the incursions, have first into the realm of consciousness like a flood. Such incursions have something uncanny about them because they are irrational and incomprehensible to the person concerned. They bring about a momentary alienation of his personality since they immediately constitute a painful personal secret which alienates and isolates him from his surroundings. It is something that we 'cannot tell anybody.' We are afraid of being accused of mental abnormality—not without reason, for much the same thing happens to lunatics. Even so, it is a far cry from the intuitive perception of such an invasion as being motivated by a pathological ψ , though the brain does not realize this. Isolation by a secret results as a rule in an alteration of the psychic atmosphere, as a substitute for loss of contact with other people. It causes an activation of the unconscious, and this produces something similar to the visions and hallucinations that beset lonely wanderers in the desert, mountains and woods. The mechanism of these phenomena can best be explained in terms of energy. Our normal relations to objects in the world at large are maintained by a certain expenditure of energy. If the relation to the object is cut off there is a 'retention' of energy, which then creates an equivalent substitute. For instance just as perversion music comes from a relationship prevented by mistrust, so, as a substitute for the normal stimulation of the environment, an illusory reality sets up in which weird ghostly shadows fit about in place of people. That is why primitive man has always believed that lonely and desolate places are haunted by 'devils' and visible apparitions.

4. DREAM:

- 28 The dreamer is surrounded by a throng of negro female forms (cf. fig. 34). A voice which has says, 'Fari! Fari! go away from Father!'

- 29 Here the psychic atmosphere has been activated by what the Middle Ages would call *visus*. We are reminded of the visions of St. Anthony in Egypt, so vividly described by Flau-

of the sea, and the name of "Blau"-*blauer*—on 19, 2, 35, and 1 comes up 'from the side of the sea' (cf. also 13, 12). Just as there came to their work men who knew the things that are in the deep of the sea, they so can so man upon earth see my Sea, ...

lert in *La Penetration de Saint Antoine*. The element of hallucination shows itself in the fact that the thought is spoken aloud. The words "now I must get away" call for a concluding sentence which would begin with "in order to," Presumably it would run "in order to follow the unconscious, i.e., the alluring female forces" (fig. 11). The father, the embodiment of the traditional spirit as expressed in religion or a general philosophy of life, is standing in his way. He impedes the dreamer in the world of the conscious mind and its values. The traditional masculine world with its intellectualism and rationalism is felt to be an impediment, from which we must conclude that the unconscious, now approaching him, stands in direct opposition to the tendencies of the conscious mind and that the dreamer, despite this opposition, is already favourably disposed towards the unconscious. For this reason the latter should not be subordinated to the rationalistic judgments of consciousness; it ought rather to be an experience on given. Naturally it is not easy for the intellect to accept this, because it involves at least a partial, if not a total, modification of intellect. Furthermore, the problem thus raised is very difficult for modern man to grasp, for to begin with he can only understand the unconscious as an insubstantial and virtual appendage of the conscious mind, and not as a special sphere of experience with laws of its own. In the course of the later dreams this conflict will appear again and again, until finally the right formula is found for the correlation of conscious and unconscious, and the personality is assigned its correct position between the two. Moreover, such a conflict cannot be solved by understanding, but only by experience. Every stage of the experience must be lived through. There is no feat of interpretation or any other trick by which to circumvent this difficulty, for the union of conscious and unconscious can only be achieved step by step.

20. The estrangement of the conscious mind to the unconscious and the depreciation of the latter were historical necessities in the development of the human psyche, for otherwise the conscious mind would never have been able to differentiate itself at all. But modern man's consciousness has strayed rather too far from the fact of the unconscious. We have even forgotten that the psyche is by no means of our design, but is for the most part autonomous and unconscious. Consequently the approach of



9 The awakening of the sleeping king depicted as a judgment of Paris with Hieronymus as psychopomp — (Hieronymus: *Aspis magister gentium*). The author is: 1815, 1816, 1817, 1818



10, 11, 12. Melanesia, two-headed Melanesia, adorned with mask. FRISCH,
Colours of the World (1965)

the unconscious induces a panic fear in civilized people, not least on account of the disturbing analogy with insanity. The intellect has no objection to "analysing" the unconscious as a passive object, on the contrary, such an activity would coincide with our rational expectations. But to let the unconscious go its own way and to recognize it as a reality is something that exceeds the courage and capacity of the average European. He prefers simply not to understand this problem. For the spiritually weak, indeed this is the better course since the thing is not without its dangers.

6. The experience of the unconscious is a personal secret communicable only to very few, and that with difficulty; hence the isolating effect we noted above. But isolation brings about a compensatory attraction in the psychic atmosphere which strikes in an infinity. The figures that appear in the dream are feminine, thus pointing to the feminine nature of the unconscious. They are faeries or fascinating women and lamias (figs. 10, 11, 12, cf. also fig. 157), who seduce the lonely wanderer and lead him astray. Likewise seductive moderns appear at the becom-

3. VISUAL IMPRESSIONS¹

- 80 *A circle describes a circle round the dreamer, who stands
rooted to the ground like a tree.*
- 85 The drawing of a spellbinding circle (fig. 14) is an ancient
magical device used by everyone who has a special or secret pur-
pose in mind. He thereby protects himself from the "perils of
the soul" that threaten him from without and attack anyone
who is isolated by a secret. The same procedure has also been
used since older times to set a place apart as holy and inviolable;
in founding a city, for instance, they first drew the *urplan* (prime-
genital or original furrow) (cf. fig. 31). The fact that the dreamer
stands rooted to the centre is a compensation of his almost im-
perishable desire to run away from the unconscious. He experi-
enced an agreeable feeling of relief after this vision—and rightly,
since he has succeeded in establishing a protected *terrenus*,² a
taboo area where he will be able to meet the unconscious. His
isolation, so uneasy before, is now endowed with meaning and
purpose, and thus robbed of its terrors.

4. VISUAL IMPRESSIONS, DIRECTLY FOLLOWING UPON 3!

- 90 *The veiled figure of a woman seated on a stair*
- 95 The motif of the unknown woman—whose technical name is
the "anima"³—appears here for the first time. Like the throng
of vague female forms in dream 4, she is a personification of the
animated psychic atmosphere. From now on the figure of the
unknown woman reappears in a great many of the dreams. Per-
sonification always indicates an autonomous activity of the un-
conscious. If some personal figure appears we may be sure that
the unconscious is beginning to grow active. The activity of such
figures very often has an anticipatory character, something that
the dreamer himself will do later is now being done in advance.
In this case the allusion is to a stair, thus indicating an ascent or
a descent (fig. 14).
- 100 Since the process running through dreams of this kind has
an historical analogy in the rites of initiation, it may not be

¹Manuel, *Die Einwirkimg in Arch. Mag. und Arch. Mag.*

²A piece of land where a grove set apart and dedicated to a god.

³First the concept of the "anima," see Jung, "The Relations between the Ego
and the Unconscious," para. 194ff.

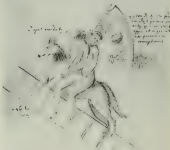


19. Jacob's dream—Transcendence by William Bunt

spectacular to draw attention to the important part which the Scaurway of the Seven Planets played in these rites, as we know from Apuleius, among others. The imitations of late classical syncretism, already saturated with alchemy (cf. the visions of Zeamos²), were particularly concerned with the theme of ascent:

²Zeamos lived c. a.d. 300. Cf. Rousseau, *Proemium*, pp. 38f.; Berthelot, *Collection des textes alchimiques grecs*, III, 1: 2.

Allegory upon the Alchemical process, in which the philosopher's stone is represented as a child, and the philosopher as a man, who is shown in the act of giving it to a woman, who is the personification of the philosopher's stone.



The man, who is the philosopher, is shown in the act of giving the philosopher's stone to the woman, who is the personification of the philosopher's stone. The child, who is the philosopher's stone, is shown in the act of being given to the woman.

15. The philosopher, representing the stages of the alchemical process.—
 'Emblematical Figures of the Philosophers' Stone' (16th cent.)

er, sublimation. The ascent was often represented by a ladder (fig. 19), hence the burial gift in Egypt of a small ladder for the use of the dead.¹ The idea of an ascent through the seven spheres of the planets symbolises the return of the soul to the source from which it originated, as we know, for instance from Plutarch in *Mysteria*.² Thus the *ladder-mystery* described by Apuleius³ culminated in what early medieval alchemy, going back to Alexandrian tradition as transmitted by the Arabs⁴ called the *scala* *hermetica*, where the alchemist was concerned in Heaven.

3. VISUAL IMAGERY:

The veiled woman conceals her face. It shines like the sun.

The *sublimatio* is consummated on the person of the anima. The process would seem to correspond to the attainment of enlightenment. This 'mystical' idea contrasts strongly with the rational attitude of the conscious mind, which recognises only intellectual enlightenment as the highest form of understanding and insight. Naturally this attitude never reckons with the fact that scientific knowledge only satisfies the little tip of personality that is contemporaneous with ourselves, not the collective psyche⁵ that reaches back into the grey mists of antiquity and always requires a special rite if it is to be united with present-day consciousness. It is clear, therefore, that a 'lighting up' of the unconscious is being prepared, which has far more the character of an illumination than of rational illumination.⁶ The *sublimatio* is indirectly far removed from the conscious mind and seems to it almost chimerical.

4. VISUAL IMAGERY:

A rainbow is to be used as a bridge. But one must go under it and not over it. If he goes over it will fall and be killed.

Only the gods can walk rainbow bridges in safety: mere mortals fall and meet their death, for the rainbow is only a kindly semblance that spans the sky and not a highway for

¹The ladder was found in the tomb of Amenemhat III and IV (part 38 and 39; Cf. also Jacob's ladder (fig. 19).

²*De iside et osiris mysteriis* c. 10: "Anima deorsum per septem sphaeras reuertitur".

³It is said (in the passage) that the soul descends through the circle of the world.

⁴See *Golden Age*. 1912. Kuhn, *Psyché*.

⁵Cf. 'collective unconscious' in Jung, *Psychological Types*, Vol. 9.



25. *Altevenna inscriptio* in *Santhopon*.
Below: idealized sketch (not by an animal)
Kölly, *Yuccator* or *Lapoda phalar-*
gasterus (1875)

business bridge with bodies. These must pass 'under it' (fig. 16). But water flows under bridges too, following its own gradient and seeking the lowest place. This hint will be confirmed later.

9. DREAM:

7. *A green land where many sheep are pastured. It is the "land of sheep."*
- 7¹ This curious fragment, inscrutable at first glance, may derive from childhood impressions and partly (such from those of a religious nature, which would not be far to seek in this connection – e.g., "He maketh me to lie down in green pastures," or the early Christian allegories of sheep and shepherd¹⁸ (fig. 18). The text which points in the same direction.

10. VISUAL IMPRESSION:

12. *The unknown woman stands in the land of sheep and points the way.*
10. The anima, having already anticipated the solification, now appears as the psychopomp, the one who shows the way¹⁹ (fig. 19). The way begins in the children's land, i.e. at a time when rational present-day consciousness was not yet separated from the historical psyche, the collective unconscious. The separation is indeed inevitable, but it leads to such an alienation from that

¹⁸ The direct source of the Christian sheep symbolism is to be found in the *Gospel of the Book of Ezekiel* (p. 108) (Charles, *Apocrypha and Pseudepigrapha*, II, p. 152). The *Apocalypse* of French way writers shows the beginning of the 19th cent. B.C.

¹⁹ In the *Gospel of Ezekiel* the leader and guide appears first as a sheep or man. *Book of Ezekiel* (p. 48) (Charles, II, p. 152).



17. The artist for Homer is depicted as Atlas and Epimetheus, who controlled the mortal impulses, the beginning of the epic. Thomas Aquinas speaks, "De animalibus" (287a, 288b-289a)

dian psyche of the dawn of mankind that a loss of instinct ensues. The result is instinctual atrophy and hence dehumanization in everyday human situations. But it also follows from the separation that the "children's land" will remain definitely infarcted and become a perpetual source of childish urinations and impulses. These urinations are naturally most unwelcome to the conscious mind, and it consistently represses them for that reason. But the very consistency of the repression only serves to bring about a still greater alienation from the foaming head, thus increasing the lack of instinct until it becomes lack of soul. As a result, the conscious mind is either completely swamped by childishness or else constantly obliged to defend itself in vain against the inundation, by means of a cynical affectation of old age or embittered resignation. We must therefore realize that despite its undeniable success, the rational attitude of present-day consciousness is, in many human respects, childishly un-



26. Christ as a shepherd. From a manuscript of *Salva Munda*. Bavaria. C. 1475-1480.

adapted and hostile to life. Life has grown desecrated and cramped, crying out for the rediscovery of the fountainshead. But the fountainshead can only be found if the conscious mind will suffer itself to be led back to the "children's land," there to receive guidance from the unconscious as before. To remain a child too long is childish, but it is just as childish to move away and then assume that childhood no longer exists because we do not see it. But if we return to the "children's land" we succumb to the fear of becoming childish, because we do not understand that everything of psychic origin has a double face. One face looks forward, the other back. It is ambivalent and therefore symbolic, like all living reality.

- 71 We stand on a peak of consciousness, believing in a childish way that the path leads upward to yet higher peaks beyond. That is the chimerical rainbow bridge. In order to reach the next peak we must first go down into the land where the path begins to divide.

xx. DREAM:

- 76 A voice says, "But you are still a child."
 77 This dream forces the dreamer to admit that even a highly differentiated consciousness has not by any means finished with childish things, and that a return to the world of childhood is necessary.



19. The road as guide, showing the way—Illustration by William Bunt for Dante's *Purgatorio*, Canto IV

12. THE JOURNEY

12. *A dangerous walk with Father and Mother, up and down many ladders.*
13. *A childish consciousness is always tied to father and mother, and is never in itself. Return to childhood is always the return to father and mother, to the whole burden of the psychic totipos as represented by the parents, with its long and momentous history. Regression spells disintegration into our historical and hereditary determinants, and it is only with the greatest effort that we can free ourselves from their embrace. Our psychic personality is in truth the spirit of gravity, which needs steps and ladders because, unlike the disembodied airy intellect, it cannot fly at will. Disintegration into the jumble of historical determinants is like losing one's way, where even what is right seems an alarming mistake.*
14. *As hinted above, the steps and ladders theme (cf. figs. 14, 15) points to the process of psychic transformation, with all its ups and downs. We find a classic example of this in Boehme's ascent and descent of the fifteen steps of light and darkness.¹²*
15. *It is of course impossible to free oneself from one's childhood without devoting a great deal of work to it, as Freud's researches have long since shown. Nor can it be achieved through intellectual knowledge only; what is alone effective is a remembering that is also a re-experiencing. The swift passage of the years and the overwhelming influx of the newly discovered world leave a mass of material behind that is never dealt with. We do not shake this off, we merely remove ourselves from it. So that when, in later years, we return to the memories of childhood we find bits of our personality still alive, which cling round us and suffuse us with the feeling of earlier times. Being still in their childhood state, these fragments are very powerful in their effect. They can lose their infantile aspect and be corrected only when they are reunited with adult consciousness. This "personal unconscious" must always be dealt with first, that is, made conscious, otherwise the gateway to the collective unconscious cannot be opened. The journey with father and mother up and down many ladders represents the making conscious of infantile contents that have not yet been integrated.*

¹² Boehme: *Collected Abhandlungen* (Graz, 1875), II, 1, 1. Cf. also Jung, "The Vision of Boehme."

13. DREAM:

The father calls out anxiously "That is the seventh!"

During the walk over many ladders some event has evidently taken place which is spoken of as "the seventh" (fig. 10). In the language of initiation, "seven" stands for the highest stage of illumination and would therefore be the coveted goal of all desire (cf. fig. 15). But to the conventional mind the significance is an outlandish, mystical idea bordering on madness. We assume that it was only in the dark ages of misty superstition that people thought in such a nomenclatured fashion, but that the broad and hygienic mentality of our own enlightened days has long since outgrown such nebulous notions, so much so, indeed, that this particular kind of "illumination" is to be found nowadays only in a lunatic asylum. No wonder the father is *worried and anxious*, like a hen that has hatched out ducklings and is driven to despair by the aquatic proclivities of its young. If this interpretation—that the "seventh" represents the highest stage of illumination—is correct, it would mean in principle that the process of integrating the personal unconscious was actually at an end. Thereafter the collective unconscious would begin to open up, which would suffice to explain the anxiety the father felt as the representative of the traditional spirit.

Nevertheless the return to the dim twilight of the unconscious does not mean that we should entirely abandon the preoccupation of our forefathers, namely the intellectual differentiation of consciousness. It is rather a question of the man taking the place of the *survivor*—not the man whom the dreamer imagines himself to be, but someone far more rounded and complete. This would mean assimilating all sorts of things into the sphere of his personality, which the dreamer will regard as disagreeable or even impossible. The father who calls out so anxiously, "That is the seventh!" is a psychic component of the dreamer himself, and the anxiety is therefore his own. So the interpretation must bear in mind the possibility that the "seventh" means not only a sort of culmination but something rather ominous as well. We come across this theme, for instance, in the fairytale of *Tom Thumb* and the *Ogre*. Tom Thumb is the youngest of seven brothers. His dwarflike stature and his cunning are harmless enough, yet he is the one who leads his brothers to the ogre's lair, thus proving his own dangerous double nature as a bringer of good and bad luck; in other words,



10. The six planets named as the ancient Moors, depicted as the Universe and the red and white (Astragolus) double eagle (= Thomas Aquinas' proof) "De abissinis" (MS., 15th cent.)



21. The seven gods of the planets in Heaven. Vatican, *Pinacotheca Vaticana* (photo)

he is also the *septem lunae*.¹⁰ Since older times "the seven" have represented the seven gods of the planets (fig. 20), this hints what the Pyramidal inscription call a *septem deorum*—a "company of gods"¹¹—cf. figs. 21, 22). Although a company is described as "true," it often proves to be not true at all but ten, and sometimes even more. Thus Maspero¹² tells us that the first and last members of the series can be added to, or divided, without injury to the number nine. Something of the sort happened to the classical part of the Greek-Roman or Palaeochristian gods in the post-classical age, when the gods were degraded to demons and retired partly to the distant stars and partly to the night inside the earth. It then happened that Hermes or Mercurius possessed a double nature, being a chthonic god of the underworld and also the spirit of quicksilver for which reason he was represented as a hermaphrodite (fig. 22). As the planet Mercury, he is

¹⁰ H. Agn. in *Fests. of the Pyramids*, I, p. 83, with this expression.

¹¹ *Études de numismatique*, III, p. 225.



as Mercurius in the philosopher's egg: the alchemical sense, by which he stands for the life and death of the dead nation. The birds broken up a skeleton while the working days of the sun upon the homocubus in the sun-dial-like like (1794)

nearest to the sun, hence he is pre-eminently related to gold. But, as quicksilver, he dissolves the gold and extinguishes its unlike brilliance. All through the Middle Ages he was the object of much puzzled speculation on the part of the natural philosophers: sometimes he was a mischievous and helpful spirit, a *vespers*, literally "assistant, comrade, or familiar," and sometimes the *serpent* or *serpent fugitive* (the fugitive slave or stag), an elusive, deceptive, teasing goblin¹⁰ who drove the alchemists to despair and had many of his attributes in common with the devil. For instance he is dragon, lion, eagle, raven, to mention only the most important of them. In the alchemical hierarchy of gods Mercurius comes lowest as *prima materia* and highest

¹⁰ Cf. the interesting dialogue between the alchemist and Mercurius in Jordaens' poem, "Dialogus," *Phaenomena*, 15.

an *alpin philosophant*. The spiritus mercurialis (fig. 25) is the alchemist's guide (Hermes Psychopompos of fig. 146) and their tempter: he is their good luck and their ruin. His dual nature enables him to be not only the seerick but also the rightick—the eighth on Olympus “whom nobody thought of” (see *infra*, par. 104).

95. It may seem odd to the reader that anything as remote as medieval alchemy should have relevance here. But the “black art” is not nearly so remote as we think, for as an educated man the dreamer must have read *Faust*, and *Faust* is an alchemical drama from beginning to end, although the educated man of today has only the faintest notion of this. Our conscious mind is far from understanding everything, but the unconscious always keeps an eye on the “age-old, sacred things,” however strange they may be, and reminds us of them at a suitable opportunity. No doubt *Faust* affected our dreamer much as Goethe was affected when, as a young man in his Leipzig days, he studied *Theophrastus Paracelsus* with Franken von Klenzberg.¹⁰ It was then, as we certainly may assume, that the mysterious equivalence of seven and eight went deep into his soul, without his conscious mind ever unravelling the mystery. The following dream will show that this reminder of *Faust* is not out of place.

1.1. DREAM:

96. The dreamer is in America looking for an employee with a pointed beard. They say that everybody has such an employee.
97. America is the land of practical, straightforward thinking, uncontaminated by our European sophistication. The intellect would there be kept, very scrupulously, as an employee. This naturally sounds like *Die Kunst*! and might therefore be a serious matter. So it is confusing to know that everyone (as is always the case in America) does the same. The “man with a pointed beard” is our time-honoured Mephisto whom Faust “employed” and who was not permitted to triumph over him in the end, despite the fact that Faust had dared to descend into the dark chaos of the historical psyche and steep himself in the ever-changing, scary side of life that rose up out of that bubbling cauldron.
98. From subsequent questions it was discovered that the

¹⁰ Coebs, *Beitrag* and *Witzchen*.

dreamer himself had recognised the figure of Mephistopheles in the "man with the pointed beard." Versatility of mind as well as the inventive gift and scientific leanings are attributes of the astrological Mercurius. Hence the man with the pointed beard represents the intellect, which is introduced by the dream as a real *Jahannim*, an obliging & somewhat dangerous spirit. The intellect is thus degraded from the supreme position it once occupied and is put in the second rank, and at the same time branded as demonic. Not that it had ever been anything but demonic—only the dreamer had not noticed before how possessed he was by the intellect as the tacitly recognised supreme power. Now he has a chance to view this function, which till then had been the uncontested dominant of his psychic life, at somewhat closer quarters. Well might he exclaim with Faust: "So that's what was inside the poodle!" Mephistopheles is the diabolical aspect of every psychic function that has broken loose from the hierarchy of the total psyche and now enjoys independence and absolute power (fig. 94). But this aspect can be perceived only when the function becomes a separate entity and is objectivated or personified, as in this dream.

Amusingly enough, the "man with the pointed beard" also crops up in alchemical literature, in one of the "Parabolae" contained in the "Goldenen Tractat vom philosophischen Stein,"²¹ written in 1617, which Herbert Silberer²² has analysed from a psychological point of view. Among the company of old white-headed philosophers there is a young man with a black pointed beard. Silberer is uncertain whether he should assume this figure to be the devil.

Mercurius as quicksilver is an eminently suitable symbol for the "Mind," i.e., mobile, intellect (fig. 95). Therefore in alchemy Mercurius is sometimes a 'space' and sometimes a 'water,' the so-called *aqua permanens*, which is none other than *argentinum vivum*.

16. DREAM

The dreamer's mother is pouring water from one basin into another. (The dreamer only remembered in connection with vision 28 of the next series that this basin belonged to his mother.)

²¹ Printed in *Colloquia Figurata des Rosenkreuzers*.

²² *Problems of Alchemy and its Symbolism*.



24 The scenes provided over by Mercator. Tubingen MS. 4. 1403



25. The fountain of life in *John's resurrection-dream*
photomontage (1958)

This action is performed with great solemnity: it is of the highest significance for the outside world. Then the dreamer is rejected by his father.

- 10 Once more we meet with the theme of "exchange" of dream 1: one thing is put in the place of another. The "father" has been dealt with, now begins the action of the "mother" just as the father represents collective consciousness, the traditional spirit, so the mother stands for the collective unconscious, the source of the water of life²⁵ (fig. 25).²⁶ The universal significance of Egypt²⁷ the four aspects²⁸ as an attribute of the Virgin Mary etc. (fig. 26). The unconscious has altered the locus of the life forces, thus indicating a change of attitude. The dreamer's subsequent revolution enables us to see what is now

²⁵ The water is symbol of Egyptian consciousness among others.

²⁶ Freud, *Das Unbewusste* (London), p. 199.

²⁷ *A. J. Davidson* (ed.), *Symbol and Thought* 4: 101.



45. The Virgin Mary surrounded by her children, the quadruplets, reclined
 upon the same couch, some with and some without clothing, some with and
 some without, at various points, illustrating the same point.

the source of life: it is the 'water'. The mother is superior to the son, but the water is his equal. Thus the deposition of the intellect from the distance from the domination of the unconscious and hence from his infantile attitude. Although the water is a remnant of the past, we know definitely from later dreams that she was the carrier of the anima image. We may therefore assume that the transferring of the water of life to the water really means that the mother has been replaced by the anima.¹⁸

- 29 The anima now becomes a life-giving being, a psychic reality which conflicts strongly with the world of the father. Which of us could assert, without endangering his sanity, that he had accepted the guidance of the unconscious in the conduct of his life, assuming that anyone exists who could imagine what that would mean? Anyone who could imagine it at all would certainly have no difficulty in understanding when a monstrous and inhuman human face would offer to the traditional spirit, especially to the spirit that has put on the earthly garment of the Church. It was this whole change of psychic standpoint that caused the old alchemists to resort to deliberate mystification, and that sponsored all kinds of heresies. Hence it is only logical for the father to reject the dreamer—it amounts to nothing less than excommunication. (He noted that the dreamer is a Roman Catholic.) By acknowledging the reality of the psyche and making it a co-determining ethical factor in our lives, we offend against the spirit of convention which for centuries has regulated psychic life from outside by means of institutions as well as by reason. Not that unconsciously instant rebels of itself against firmly established order, by the very logic of its own inner laws it is itself the firmest structure imaginable and, in addition, the creative foundation of all binding order. But just because this foundation is creative, all order which proceeds from it—even in its most 'divine' form—is a phase, a stepping-stone. Despite appearances to the contrary, the establishment of order and the dissolution of what has been established are at

¹⁸ This is really a normal life process, and it usually takes place quite unconsciously. The anima is an archetype that is always present. Cf. Jung, *Psychological Types*, 1921, pp. 90 and 100. The following becomes my Page one, the first dream, page 1921. The mother is the first carrier of the anima image, which goes for a long time, quarter 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

borders beyond human control. The secret is that only that which can destroy itself is truly alive. It is well that these things are difficult to understand and thus enjoy a wholesome concealment, for weak heads are only too easily addled by them and thrown into confusion. From all these dangers dogma—whether ecclesiastical, philosophical, or scientific—offers effective protection, and looked at from a social point of view, excommunication is a necessary and useful consequence.

- 24 The water that the mother, the unconscious, pours into the basin belonging to the anima is an excellent symbol for the living power of the psyche (cf. fig. 15a). The old alchemists never tired of devising new and expensive synonyms for this water. They called it *aqua nostra*, *mercurius vivus*, *argenton vivum*, *mercurius ardens*, *aqua vitae*, *mercurius lunaris*, and so on, by which they meant a living being not devoid of substance, as opposed to the rigid immateriality of mind in the abstract. The expression *mercurius lunaris* (sap. of the moon plant) refers clearly enough to the nocturnal origin of the water, and *aqua nostra*, like *mercurius vivus*, to its earthliness (fig. 27). *Ardens fontis* is a powerful corrosive water that dissolves all created things and at the same time leads to the most durable of all products, the mysterious *lapis*.

- 25 These analogies may seem very far-fetched. But let me refer the reader to dreams 13 and 14 in the next section (para. 154 and 158), where the water symbolism is taken up again. The importance of the anima 'for the outside world,' noted by the dreamer himself, points to the collective significance of the dream, as also does the fact—which had a far-reaching influence on the conscious attitude of the dreamer—that he is 'rejected by the father.'

- 26 The saying "*extra ecclesiam nulla salus*"—outside the Church there is no salvation—rests on the knowledge that an institution is a safe, practicable highway with a visible or definable goal, and that no paths and no goals can be found outside it. We must not underestimate the devastating effect of getting lost in the chaos, even if we know that it is the *via qua non* of any regeneration of the spirit and the personality.



27. The scene of the death of the Virgin Mary, as depicted in the manuscript. The figure on the right is the Virgin Mary, and the figures on the left are the Apostles.



28. Captives of the Jerusalem in the western wall of the Church of the Holy Sepulchre, as they were called (according to the tradition of the Church of the Holy Sepulchre, as they were called).



14. Anemophilous rose as a figure of the seven planets, the seven
 stages of transformation, etc. (Haidl, *Tractatus hermeticus* (1594),
 Frankfurt)

the golden bird came of the sun had to submit to a desert, and it found its abode in the quiet of earthly gold. Although, as various writers, this was far removed from the gross materiality of the metal at least in subtle minds. One of the most interesting of the alchemical texts is the *Rosarium philosophicum*, entitled *sermo pateris alchemici de rebus philosophicis et de magis prophecis*.¹⁴

Cum Agatur per perfectionem mundanorum (1575).¹⁵ The anonymous author was very definitely a "philosopher" and was apparently aware that alchemy was not concerned with ordinary goldmaking but with a philosophical art. For these alchemists the gold undoubtedly had a symbolic nature¹⁶ and was therefore distinguished by such attributes as wisdom or philosophy.¹⁷ It was probably owing to its all too

¹⁴ Reprinted in *Acta alchemica*, III, pp. 104ff. (1899) and *Recherches alchimiques* (Paris, II, pp. 141, 150). My quotations are mostly taken from the 1722 version.

¹⁵ In the Rosarium text: *Agatur mundum per rebus alchemis*. (That gold is not the common gold.) *Acta alchemica*, III, p. 105.



92. The red and white rose, the "golden flower" of alchemy, as hermaphrodite of the blue *phosphoraceous*—"Raphy hercule" (189, 1789)

flower with the obnoxious black art of alchemy, and with the blasphemous pagan idea of the *soliflorus*. For the "golden flower of alchemy" (fig. 92) can sometimes be a blue flower.¹⁸¹ The sapphire blue flower of the hermaphrodite.¹⁸²

18. Deceit

- 181 A man offers *him* some golden coin in his counteracted hand. The doctor indignantly throws them to the ground and turned away, *quite* *unwittingly* *deeply* *regrets* his action. A variety performance then takes place in an enclosed space.

- 182 The blue flower has already begun to drag its history after it. The 'gold' is offered and is indignantly refused. Such a misinterpretation of the *avvero phosphoraceo* is easy to understand. But hardly has it happened when there comes a pang of remorse that the previous secret has been revealed and a wrong answer given to the riddle of the *quintus*. The same thing happened to the hero in Mercurio's Garden, when the ghost offered him a handful of grain which he spurned. The gross materiality of the vulgar metal with its odious local flavor, and the mean lack of the grain make both repetitions comprehensible enough—but that is precisely why it is so hard to find the paper: it is *exilis*, unobtrusive; it is thrown out into the street or on the dung-

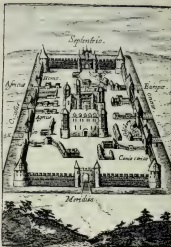
¹⁸¹ "Epitaph of Hermetism," *Travels abroad*, V, p. 899.

hill, it is the commonest thing to be picked up anywhere – 'in plaine, in montaignes et apes.' It has this 'voluntary' aspect in connection with Spitteler's poem in *Poems that are not I poems that are*, which, for the same reason, was also not recognized by the worldly wise. But 'the stone which the builders rejected has become the head of the corner,' and the realization of this possibility arouses the truest regret in the dramatist.

It is all part of the loneliness of its outward aspect that the gold is mined, i.e., shaped into coins stamped and valued. Applied psychologically, this is just what Nietzsche attempts to do in his *Genealogie*: to give names to the values. By being shaped and named, perhaps, life is broken down into used and valued units. But this is possible only because it is intrinsically a great variety of things: an accumulation of unintegrated hereditary units. Natural man is not a 'self' – he is the mass and a particle in the mass, collective to such a degree that he is not even sure of his own ego. That is why since time immemorial he has needed the transformation mysteries to turn him into some thing, and to rescue him from the animal collective psyche, which is nothing but a *survivre*.

But if we regret this insecurely nature of man 'as he is,' it is impossible for him to attain integration, to become a self.³⁴ And that amounts to spiritual death. Life that just happens to and for itself is not real life, it is real only when it is aware. Only a unified personality can experience life, not that personality which is split up into partial aspects, that bundle of odds and ends which also calls itself 'man.' The danger in plurality already hinted at in dream 4 (par. 5³⁶) is compensated in vision 5 (par. 6e), where the stroke describes a magic circle and thus marks off the taboo area, the *terreno* (ibid. 11). In much the same way and in a similar situation the freemason reappears here, drawing the "many" together for a unified sacred performance – a gathering that has the appearance of an entertainment, though it will shortly lose its entertaining character: the "play of gods" will develop into a tragedy. According to all the analogies, the same play was a mystery performance, from which we may as

³⁴ This does not mean that the self is created – so to speak, only during the course of life: it is more a question of its becoming conscious. The self exists from the very beginning, but is latent, that is, unconscious. Cf. my later remarks there.



91 The sea town was a view of the earth, its four protecting water land and its a square, a typical monument—Blau, *Constantinople* (1852)

some that its purpose, as everywhere, was to re-establish man's connection with his natural ancestry and thus with the source of life, much as the obscure stories, *alogoiastoi*, told by Athenian ladies at the mysteries of Eleusis, were thought to promote the earth's fertility¹⁰ (cf. also Herodotus' account¹¹ of the exuberant female performances connected with the Eleusinia at Babylon).

The allusion to the compensatory significance of the *terrena*, however, is still wrapped in obscurity for the dreamer. As might be imagined, he is much more concerned with the danger of spiritual death, which is conjured up by his rejection of the historical context.

29. Visual information

A death's-head. The dreamer wants to look at *terra*, but cannot. The shaft gradually changes as to color but *terra* into a woman's head which emits light.

The wall sculptures of Faust and of Hamlet are reminders of the appalling senselessness of human life when "collected over with the pale cast of thought". It was traditional opinions and judgments that caused the character to dash aside the doubtful and unconvincing looking offerings. But when he tries to ward off the sinister vision of the death's head it is transformed into a red ball, which we may take as an allusion to the rising sun, since it at once changes into the shining head of a woman, reminding us directly of vision 5 (par. 45). Evidently an *enantiomorphia*, a play of opposites,¹² has occurred, after being rejected the unknown reveals an aspect all the more strongly. First it produces the classical symbol for the unity and divinity of the self, the sun, then it passes to the world of the unknown woman who personifies the unconscious. Naturally this world includes not merely the archetype of the anima but also the dreamer's relationship to a real woman, who is both a human personality and a vessel for psychic projections. (Faust of the sister: in dream 15, par. 51.)

In Neoplatonic philosophy the soul has definite affinities

¹⁰ *Plutarch, De Iside et Osiride*.

¹¹ *Herodotus*, II, 54; trans. Powell, I, p. 197.

¹² See *Psychological Types*, par. 18.

with the sphere. The seed substance is laid round the concentric spheres of the four elements along the lines begun.¹²

— **THE NEW YORK PUBLIC LIBRARY**

0-8 A globe. The outline is white; it stands out against a dark background.

This expression, too, is an amplification of union 7 (par. 67). The repetition in dream 18 evidently amounted to the destruction of the whole development up to that point. Consequently the initial symbols disappear now, but in amplified form. Such manifestations are characteristic of dream sequences in general. Unless the conscious mind intervened, the unconscious would go on working out wave after wave without result, like the dream one that is said to take nine years, nine months, and nine nights to come to the surface and, if not found on the last night, sinks back to start all over again from the beginning.

The globe probably comes from the idea of the red ball. But, where is this is the sun, the globe is rather an image of the earth, upon which the anima stands worshipping the sun (fig. 49). Anima and sun are thus distinct, which points to the fact that the sun represents a different principle from that of the anima. The latter is a personification of the unconscious, while the sun is a symbol of the source of life and the ultimate wholeness of man, as indicated in the marginal 'Nun', the sun is an antique symbol that is still very close to us. We know also that the early Christians had some difficulty in distinguishing the *Deus solvens* like using 'sun' from 'Christ'. The dreamer's anima still seems to be a sun worshipper, that is to say, she belongs to the ancient world, and for the following reason: the conscious mind with its rationalistic attitude has taken little or no interest in her and therefore made it impossible for the

THE Blissful Heaven Paradise is also the sphere of love of Blissful
Crystalline Man and the sphere of Prosperity, as in the diagram the golden
triangle connects. We the soul of the substance is spherical and so is the
gate of the two. The Man the soul of the substance is the golden
sphere, the golden sphere the soul of the substance is the golden sphere. The
Golden sphere is the Man the soul of the substance is the golden sphere.

Book 10, *Longman's English and World Guide*, is a 100-page, full-color, spiral-bound book for young children. It includes 100 illustrations of animals, which are all watercolor. The book is a good example of a children's book and is suitable for children, 10, 11, 12, and 13 years old.



anima to become modernized, or better, Christianized. It almost seems as if the differentiation of the intellect that began in the Christian Middle Ages, as a result of scholastic training, had driven the anima to regress to the ancient world. The Renaissance gives us evidence enough for this, the clearest of all being the *Hyperboreus* of Francesco Colonna, where Poliphilo meets his anima, the lady Polia, at the court of Queen Venus, quite untroubled by Christianity and graced with all the "virtues" of antiquity. The book was rightly regarded as a mystery text.¹⁴ With this anima, then, we plunge straight into the ancient world. So that I would not think anyone mistaken who interpreted the rejection of the gold in dream 18 *ex effluvia* as an attempt to escape this regressive and unsexily regression to antiquity. Certain vital doctrines of alchemical philosophy go back virtually to late Greco-Roman mysticism, as Rucka, for instance, has sufficiently established in the case of the Tarbi. Hence any allusion to alchemy takes one back to the ancient world and makes one suspect regression to pagan levels.

- 177 It may not be superfluous to point out here, with due emphasis, that obviously the dreamer had no inkling of all this. But in his unconscious he is immersed in this sea of historical associations, so that he behaves in his dreams as if he were fully cognizant of these curious excursions into the history of the human mind. He is in fact an unconscious exponent of an auto-analytic psychic development, just like the medieval alchemist or the classical Neoplatonist. Hence one could say — *ex omni re* — that history could be constructed just as easily from one's own unconscious as from the actual texts.

21. VISUAL IMPRESSIONS

- 11 The dreamer is surrounded by symbols. *A come una*, "We were alone there such you did not notice us" (fig. 15).
- 117 Here the regression goes back even further, to an image that is unmistakably classical. At the same time the situation of dream 2 (*pas*, 18) is taken up again and also the situation of dream 18, where the rejection led to the compensatory enantiodrama in vision 14. But here the image is amplified by the hallucinatory recognition that the drama has always existed al-

¹⁴ See also G. Veyne, in his introduction to *Revue de géographie alchimique*, in the French translation, *Annales de l'Association alchimique*, plainly adopts this view.



22. *Phosphorismos*. In Voynich. *Manusc. de Voynich, Le Livre de Poché* (Paris) (libr.)

though unnoticed until now. The realization of this fact puts the unconscious psyche to consciousness as a co-existent entity. The phenomenon of the 'voice' in dreams always has for the dreamer the final and indisputable character of the *verba facta*,⁴¹ i.e., the voice expresses some truth or condition that is beyond all doubt. The fact that a sense of the remote past has been established, that contact has been made with the deeper layers of the psyche, is accepted by the unconscious personality of the dreamer and communicates itself to his conscious mind as a feeling of comparative security.

42. Vision so represents the anima as a sun worshipper. She has as it were stepped out of the globe or spherical form (cf. fig. 32). But the first spherical form was the skull. According to tradition the head or brain is the seat of the anima ineffabilis. For this reason too the alchemical vessel must be round like the head, so that what comes out of the vessel shall be equally

⁴¹ He said (cf. *Small*). The phrase regularly alluded to the authority of Pythagoras.



24. The figure standing on the monster, 10, and upper. Yellow, *Phantasmagoria infernalis* (left)

"round," i.e., simple and perfect like the *anura* world.²² The work is initiated by the production of the catadromos, which as the *materna globosa*, stands at the beginning and also at the end, in the form of gold (fig. 14, cf. also figs. 117, 163, 167). Possibly the figures who "were always there" are an allusion to this. The regressive character of the vision is also apparent from the fact that there is a multiplicity of female forms, as in dream 4 (par. 28). But this time they are of a classical nature, which, like the man-ownership in vision 20, points to an historical regression. The splitting of the *anura* into many figures is equivalent to dissolution into an indefinite state, i.e., into the unconscious, from which we may conjecture that a relative dissolution of the conscious mind is running parallel with the historical regression (3

²² Cf. *Ueber Phantasmagorien*, *Phant. stud.* 3, pp. 198f. 201. This matter is a Hermetic text of great importance for the history of alchemy. It occurs in *Arctus und Latit.* 36; the latter version is unfortunately very corrupt. The original was probably written in the 16th cent. Cf. *Simoneusmetal.*, *Die hermetischen Übertragungen aus dem Arabischen*.

process to be observed in its extreme form as schizophrenias). The deviation of consciousness in, as Janet calls it, *abaissement du niveau mental*, comes very close to the primitive state of mind. A parallel to this state with the nymphs is to be found in the Parthenon-type cyclopedism mentioned in the earlier *De casu longi* as the initial stage of the individuation process.¹¹

22. VISUAL IMPERSONA

10 In a previous part, an elephant leaves up its trunk. Then a large ape-man, *homo*, co-existence therewith to attack the dreamer with a club (fig. 95). Suddenly the "man with the pointed beard" appears and tries at the aggression, so that he is spellbound. But the dreamer is terrified. The voice says: "Every thing must be ruled by the light."

11 The multiplicity of images has broken down into still more primitive components: that is to say, the animation of the psychic atmosphere has very considerably increased, and from this we may conclude that the dreamer's isolation from his surroundings has increased in proportion. This increased isolation can be traced back to *vacuum vi*, where the union with the unconscious was realized and accepted as a fact. From the point of view of the conscious mind this is highly irrational: it constitutes a secret which must be anxiously guarded, since the proclamation for its existence could not possibly be explained to an so-called reasonable person. A state who tried to do so would be branded as a lunatic. The discharge of energy into the environment is therefore considerably impeded, the result being a surplus of energy on the side of the unconscious, hence the abnormal increase in the animation of the unconscious figures, culminating in aggression and real terror. The earlier entertaining variety performance is beginning to become unendurable. We find it easy enough to accept the classical figures of tragedy thanks to their aesthetic embellishments, but we have no idea that behind these gaudy figures there lurks the Dionysian mystery of antiquity, the same play with its tragic implications: the bloody dismemberment of the god who has become an animal. It needed a Nietzsche to expose in all its fullness Europe's healthier attitude to the ancient world. But what did Dionysos mean to Nietzsche? What he says about it must be taken seriously, what

¹¹ Cf. "Prothesilaos a Spartan Phenomenon," *pass. im.*

At the last moment, Ingrid, Paired Hand, appears on the scene, an obliging, clever, enigmatic and even, as the amibulation threatened by the formidable opponent. Who knows how much Faust used his in past noble moments, as he gazed on the specks and fissures of the classical Italy, agonized by the helpful presence of Mephisto and his minor objects of view? Would that more people could remember the scientific or philosophical reflections of the much abused intellect at the right moment! Those who abuse it for themselves open to the suspicion of never having experienced anything that might have taught them its value and shown them some mankind has seized the weapon with such unprecedented skill. One Faust he was, hardly out of touch with life not to notice such things. But not! he may be the devil, he, if he has the devil in him, a strange sort of chess, who can most readily be moved & called off-center with his mother. The Danteyan experience suggests the novel plan to do should be he looking for work, since the urgent settlement with the unconscious is contrary to the labors of Hercules. In his opinion it presents a whole world of problems which the intellect could not settle even in a hundred years—the very reason why it so often goes off for a holiday to respiration on lighter tasks. And this is also the reason why the poet is so forgotten so often and so long, and why the time has makes such frequent use of magical apotropaic words like "incant" and "incant," in the hope that even intelligent people will think that these notions really mean something.

The voice finally declares: "Everything must be ruled by the light," which presumably means the light of the discerning conscious mind, a genuine no-suspense honestly acquired. The dark depths of the unconscious are no longer to be defied by ignorance and sophistry—at least a poor disguise for common fear. We are due to be explained away with pseudo-scientific rationalizations. On the contrary it must now be admitted that things exist in the psychic about which we know little or nothing at all, but which nevertheless affect our bodies in the most absolute way, and that they possess at least as much reality as the things of the physical world which ultimately we do not understand either. No line of research which asserted that its subject was unreal or a 'nothing but' has ever made any contribution to knowledge.



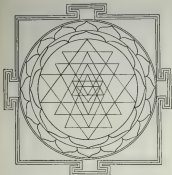
96 The devil as aerial spirit, and angel's assistant. Homage to Eugene
 Delacroix (1799-1863) (see Plate, Part I)

20. With the active intervention of the intellect a new phase of the integration process begins: the conscious mind must now come to terms with the figures of the unconscious world ("anima", the unknown man (the shadow'), the wise old man ("senex personatus"),²¹ and the synthesis of the self. The last named are dealt with in the following section.

²¹See Jung's essay on Jung, "The Relations between the Ego and the Unconscious."



37. The brain as symbolized figure.
—Bodenstein, *Psychobiographie* (1904)



35. Sri Yantra

3 THE SYMBOLISM OF THE MANDALA

1. CONCERNING THE MANDALA

- 100 As I have already said, I have put together, out of a continuous series of some four hundred dreams and visions, all those that I regarded as mandala dreams. The term "mandala" was chosen because this word denotes the ritualistic magic circle used in Tantrism and also in Tantra. *yajna* (yajna) or and to contemplation (fig. 34). The Eastern mandala used in ceremonial

are figures loved by tradition, they may be drawn or painted on, in certain special circumstances, even represented physically.¹

- 177 In 1945 I had the opportunity, in the monastery of Bhutan, near Darjeeling, of talking with a Tibetan *monpa* Lamashe Gomchen by name, about the *khanda* or mandala. He explained it as a *dwaga* (or pronounced *ungpa*), a mental image which can be built up only by a fully instructed lama through the power of imagination. He said that no mandala is like any other, they are all individually different. Also, he said, the mandalas to be found in monasteries and temples were of no particular significance because they were external representations only. The true mandala is always an inner image, which is gradually built up through inner imagination, at such times when psi-hic equilibrium is disturbed or when a thought cannot be formed and must be sought for, because it is not contained in holy doctrine. The aptness of this explanation will become apparent in the course of my exposition. The alleged form and individual formation of the mandala, however, should be taken with a considerable grain of salt since in all Tibetan mandalas there predominates not only a certain unmistakable style but also a traditional structure. For instance they are all based on a quadrature worn, a quadrature *circate*, and their contents are invariably derived from Tibetan dogma. There are axes, such as the *Shri Chakra* 'Sambhara Tantra,' which contain directions for the construction of these 'mental images.' The *khanda* is strictly distinguished from the so-called *colpe-kada*, or World Wheel (Fig. 40), which represents the course of human existence in its various forms as conceived by the Buddhists. In contrast to the *khanda*, the World Wheel is based on a ternary worn in that the three world principles are to be found in its centre: the cock, equalling consciousness, the serpent, hatred or envy, and the pig, ignorance or unconsciousness (*gnodpa*). Here we come upon the dilemma of three and four, which also crops up in Buddhism. We shall meet this problem again in the further course of our dream series.

- 178 It seems to me beyond question that these Eastern symbols originated in dream and vision, and were not invented by some Mahayana church father. On the contrary, they are among the

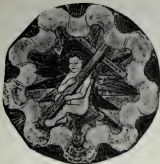
¹ Cf. Wilhelm and Jung, *Secret of the Golden Flower and Chinese Alchemy and Symbol in Indian Art and Cosmology*. — T. Nozomi, *The Sacred Power*, VII.



96. Tibetan World Wheel (Jodhe Kasha)

oldest religions with but scanty (figs. 41-43) and may even have existed in prehistoric times (cf. the Rhodian rock paintings). Moreover they are distributed all over the world—a point I need not insist on here. In this section I merely wish to draw from the material at hand how mandalas come into existence.

The mandalas used in tantra are of great significance because their centres usually contain one of the highest religious figures—either Śiva himself—often in the embrace of Śakti—



40. Mantra containing the letters *U* and *U* (written *U* and *U*) (Mantra given by Mircea Eliade in *Journal of Hindu Studies*, No. 10, 1947).

nothing less than a psychic centre of the personality not to be identified with the ego. I have observed these processes and their products for close on thirty years on the basis of very extensive material drawn from my own experience. For fourteen years I neither wrote nor lectured about them so as not to perpetuate my observations. But when, in 1929, Richard Wilhelm laid the text of the *Golden Hymns* before me, I decided to publish at least a forecast of the results. One cannot be too cautious in these matters, for what with the initiative urge and a positively mental aversion to possess themselves of outlandish leathers and deck themselves out in this exotic plumage (as too many people are moved into watching at such 'magical' ideas and applying them externally, like an ointment). People will do anything, no matter how absurd, in order to avoid facing their



45. *Samye Vajrasandhi*. — Cf. *Fig. 4*. — *Samye Vajrasandhi*, *Samye Vajrasandhi*, *Fig. 4*.



44. Mosaic calendar—Herculaneum, Herculaneum (1736)

own souls. They will practise Indian yoga and all its exercises, elaborate a strict regimen of diet, learn philosophy by heart, or mechanically repeat mystic texts from the literature of the whole world—all because they cannot get on with themselves and have not the slightest faith that anything useful could ever come out of their own souls. Thus the soul has gradually been turned into a Naraseth from which nothing good can come. Therefore let us fetch it from the four corners of the earth—the more far-detached and humane it is the better! I have no wish to disturb such people at their pious pursuits, but when anybody who expects to be taken seriously is deluded enough to think that I use yoga methods and yoga doctrines or that I get my patients, whenever possible, to draw mandalas for the purpose of bringing them to the "right

point" — then I really must protest and tell these people with burning read my writings with the most horrible attention. The doctrine that all evil thoughts come from the heart and that the human soul is a sink of iniquity must be deep in the marrow of their bones. Were that so, then God had made a sorry job of creation — and it were high time for us to go over to Man on the Ground and depose the incompetent demagogue. Ethically, of course, it is infinitely more convenient to leave God the sole responsibility for such a Home for Idiots and Children, where no one is capable of putting a spoon into his own mouth. But it is worth man's while to take pains with himself, and he has something in his soul that can grow.¹ It is rewarding to watch patiently the silent happenings in the soul, and the most and the best happens when it is not regulated from outside and from above. I readily admit that I have such a great respect for what happens in the human soul that I would be afraid of disturbing and discounting the silent operation of nature by clumsy interference. That was why I even refrained from observing this particular case myself and entrusted the task to a beginner who was not handicapped by my knowledge—anything rather than disturb the process. The results which I now lay before you are the unadulterated, conscientious, and exact self-observations of a man of unerring intellect, who had nothing suggested to him from outside and who would in any case not have been open to suggestion. Anyone at all familiar with psychology material will have no difficulty in recognizing the authentic character of the results.

1 See Wilhelm F. Otto, *Die Seele*, pp. 102-103. It is worth noting with Otto, *Die Seele*, p. 8.



47. Heracles as psychopomp
—Gems in a Roman ring



fig. 1. Enlarged design of the first mandala. The design forming a circle and, in the four corners, four of the four corners. Figure 2. The second mandala. (1970)

III. THE MANDALA IN THE DREAMS

172 For the sake of completeness I will recapitulate the mandala symbols which occur in the initial dreams and visions already discussed:

1. The snake that described a circle round the dreamer (15)
2. The blue flower (17)
3. The man with the gold crown in his head, and the enclosed space for a variety performance (18)
4. The red ball (19)
5. The globe (20).

173 The next mandala symbol occurs in the first dream of the new series.⁴

A. DREAM

An unknown woman is pursuing the dreamer. He keeps her imprisoned in a circle.

174 The snake in the first mandala dream was anticipatory, as is often the case when a figure personifying a certain aspect of the unconscious does or experiences something that the subject himself will experience later. The snake anticipates a circular movement in which the subject is going to be involved, i.e., something is taking place in the unconscious which is perceived

⁴ [Placed at the first mandala dream and dream listed in part 172. Second figure in this new series although actually part of the first dream series, the author included the number sequence of the new, i.e., the mandala series with them. —Edwards.]

in a circular movement, and this oscillating now passes into one continuous motion slowly, then the subject himself is gripped by it. The unknown woman in armor representing the unknown continues to follow the dreamer until he starts running round in circles. This circle indicates a potential centre which is not identical with the eye and sound which the eye creates.

7. DREAM:

98 The centre creates the dreamer of paying too little attention to his. There is a clock that goes for minutes to the hour.

99 The situation is much the same: the unconscious pester him like an evading woman. The situation also explains the clock: for a clock's hands go round in a circle. Five minutes to the hour implies a state of tension for anybody who lives by the clock: when the five minutes are up he must do something, or rather. He might even be pressed for time. (I he started of circular movement: cf fig. 47) is always connected with a feeling of tension, as we shall see later.)

8. DREAM:

100 On board ship. The dreamer is occupied with a new method of taking his bearings. Sometimes he is too far away and sometimes too near. The right spot is in the middle. There is a chart on which is drawn a circle with its centre.

101 Obviously the task set here is to find the centre, the right spot, and this is the centre of a circle. While the dreamer was waiting down this dream he remembered that he had dreamed shortly before of shooting at a target (fig. 48): sometimes he shot too high, sometimes too low. The right aim lay in the middle. Both dreams struck him as highly significant. The target is a circle with a centre. Bearings at sea are taken by the apparent rotation of the stars round the earth. Accordingly the dream describes an activity whose aim is to construct or locate an objective centre—a centre outside the subject.

9. DREAM:

102 A pendulum clock that goes faster without the weights running down.

103 This is a species of clock whose hands move unceasingly, and, since there is obviously no loss due to friction, it is a per-

19. DREAM:

- 19¹ The dreamer is in the *Protestantstut* in Zurich with the doctor, the man with the pointed beard and the "doll woman". The doctor is an unknown man, the woman speaks not is spoken to. *Quem tu* - the which I take there does the woman belong?
- 19² The tower of St. Peter's in Zurich has a clock with a strikingly large face. The *Protestantstut* is an enclosed space, a residence in the inner sense of the word, a part of the church. The four of them find themselves in this enclosure. The circular dial of the clock is divided into four quarters, like the human. In the dream the dreamer represents his own ego, the man with the pointed beard the "repressed" mother (Sophia), and the "doll woman" the anima. Since the doll is a childlike object it is an excellent image for the non-ego nature of the anima, who is further characterized as an object by "not being spoken to." This negative element also present in the *anima* (and *?* above) indicates an inadequate relationship between the conscious mind and the unconscious, as also does the question of whom the unknown woman belongs to. The "doctor" too, belongs to the *man-ego*; he probably contains a latent allusion to myself, although at that time I had no connections with the dreamer. The man with the pointed beard, on the other hand, belongs to the ego. This whole situation is reminiscent of the relations depicted in the diagram of functions (Fig. 94). If we think of the psychological functions as arranged in a circle, then the most differentiated function is usually the carrier of the ego and equally ego-like, has an auxiliary function attached to it. The "inferior" function, on the other hand, is unconscious and for that reason is projected into a non-ego. It too has an auxiliary function. Hence it would not be impossible for the four persons in the dream to represent the four functions as components of the total personality, i.e., if we include the unconscious. But this would be ego plus *man-ego*. Therefore the centre of the circle which expresses such a totality would correspond not to the ego but to the self as the summation of the total personality. (The centre with a circle is a very well known allegory of the ma-

¹ In the dream at least allusion to me, and that not many men, the naturalistic tendency has no function of representing a personal fact.

² Cf. Jung, *Psychologische Typen* ch. 5.

49 Diagram showing the four functions of consciousness. Thinking, the superior function in this case, occupies the centre of the light half of the circle, whereas feeling, the inferior function, occupies the dark half. The two auxiliary functions are partly in the light and partly in the dark.



nare of God.) In the philosophy of the Upanishads the Self is in one aspect the personal *atman*, but at the same time it has a cosmic and metaphysical quality as the *asvapersonal Atman*.¹⁷

118 We meet with similar ideas in Gnosticism. I would mention the idea of the Anthropos, the Pleroma, the Monad, and the spark of light (Sperma) in a treatise of the Codex Bezae Cantabrigiae.

This same is he [Monogenes] who dwelleth in the Monad, which is in the Setheron, and which came from the place of which none can say where it is. From Him it is the Monad came, in the manner

of a ship, laden with all good things, and in the manner of a field, filled or planted with every kind of tree, and in the manner of a city, filled with all races of mankind. This is the habitation of the

Monad, all these being in it: there are twelve Monads as a crown upon its head. And so as veil which surroundeth it in the manner of a diadem [στέφανος . τριάντα] these are twelve gates.

This same is the Mother City [μετρόπολις] of the Ourybzytes [ουρυβζυτες].¹⁸

119 By way of explanation I should add that 'Setheron' is a name for God, meaning "creator." The Monogenes is the Son of God. The comparison of the Monad with a field and a city corresponds to the idea of the reservoir (fig. 50). Also, the Monad is crowned (cf. the hat which appears in dream 1 of the first series [par. 52] and dream 33 of this series [par. 254]). As "metropolis" (cf. fig. 51) the Monad is feminine, like the *parthena* or *lotos*, the basic form of the Lamsic mandala (the Golden Flower in China and the Rose or Golden Flower in the West). The Son of

¹⁷ Deussen, *Allgemeine Geschichte der Philosophie*, I.

¹⁸ Baynes, *A Gnostic Gnostic Treatise*, p. 89.



90. Babel's gates attacking the Impenetrable Cardo.—Hind.
See also p. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

God, God made manifest, dwells in the Bowyer " In the Book of Revelation, we find the Lamb in the centre of the Heavenly Jerusalem. And in our Coptic text we are told that Sethras dwells in the innermost and holiest recesses of the Plenoma, a city with four gates (equivalent to the Hindu City of Brahma on the world mountain Meru). In each gate there is a Monad " The

11 The Bowyer "Bowyer" is the hieroglyphic. Christ in the text, as the word of Man, simple man, as he dwells in the Bowyer. The Bowyer, also, and Bowyer, Bowyer, the very place of the eternal bow, as the golden Bowyer. Cf. the reconstruction of the square in detail of, par. 104.

12 The Bowyer "Bowyer" is the hieroglyphic. Christ in the text, as the word of Man, simple man, as he dwells in the Bowyer. The Bowyer, also, and Bowyer, Bowyer, the very place of the eternal bow, as the golden Bowyer. Cf. the reconstruction of the square in detail of, par. 104.



92 The Epiphany scene as a liberally interpreted iconographic statement
Van Veenendaal, *De laatste Lieve* (1917)

Birth of the Anthropos born of the Anagogen (= Monogenes) correspond to the four gates of the city. The Menial is a spark of light (Spitter) and an image of the Father, identical with the Monogenes. An inscription reads: "I have got the House and the Dweller in the House"¹². The Monogenes stands on a *lebanon*¹³ a table or platform with four pillars corresponding to the quadrature of the four evangelists.¹⁴

102 The idea of the *epiphany* has several points of contact with all this. In the *Revelation* the *epiphany* says quoting Hermes¹⁵ "I forget the light, but the darkness too is of my nature" — therefore

¹² See the text Menial in book 1, column 10, lines 10-11. Menial is a crown upon the head. Where does there not sleep in each of the four gates.

¹³ *Revelation*, p. 12.

¹⁴ *Revelation*, p. 12, line 10. See the manuscript of the *Revelation*, fol. 10v.

¹⁵ *Revelation*, fol. 10v, line 10. See the manuscript of the *Revelation*, fol. 10v, line 10.

¹⁶ *Revelation*, fol. 10v, line 10. See the manuscript of the *Revelation*, fol. 10v, line 10.



55 The transfiguration, the seed of the Church. Christ on the Mount of Olives, being a Warrior always at arms, with the other y. Jesus

nothing better or more worthy of veneration can come to pass in the world than the conjunction of myself and my son."¹⁷ Similarly, the Monogenes is called the 'dark light,'¹⁸ a remainder of the *ofleges*, the black sun of alchemists¹⁹ (fig. 93).

91. The following passage from chapter 4 of the "Tractatus aureus" provides an interesting parallel to the Monogenes who dwells in the heaven of the Mother City and is identical with the crowned and veiled Almond:

But the king reigns, as is witnessed by his brothers, [and] says: "I am crowned, and I am adorned with the diadem; I am clothed with the royal garments, and I bring you, in the heart, for, being charged to the arms and breast of my mother, and in her substance, I cause my substance to hold together and rise, and I compose the indivisible from the visible, making the occult so appear, and everything that the philosophers have contrived will be generated from us. Hear then these words, and surround them; keep them, and meditate upon them, and seek for nothing more. Man is generated from the principle of Nature whose inward parts are flesh, and from no other substance."



92. Harpocrates on the lotus.
—Gnosis, p. 90.

17 "Ego igitur sumus, condere athenienses mitemus. . . . me igitur et Ego sum condere. Ego sum et in veneratione in mundo homines posui." The Hermetic saying is quoted by the anonymous author of the *Secretum secretorum* alchemical alchemists that have far more significance than mere health sayings. Then are authentic sayings in which he leads higher authority by attributing them to Hermes. I have compared the three printed editions of the "Tractatus aureus," 1616, 1620, and 1621 and found that they all agree. The American quotation runs as follows in the "Tractatus aureus": "Ego sumus et Ego sumus sumus, non sumus non sumus sumus. . . . me igitur et Ego sumus sumus sumus sumus et in veneratione. Hermes says: I hope the light, and the darkness is not of my nature." Therefore nothing is better or more worthy of veneration than the conjunction of myself and my brother).

18 Boreus, p. 8; 1892 Mylon, *Philosophus socraticus*, p. 19.

- 94¹ The "long" refers to the lapis. That the lapis is the "master" is evident from the following Hermes quotation in the *Reveries*: "Et sic Philosophus non est Magister lapidis, sed potius minister." (And thus the philosopher is not the master of the stone but rather its minister.) Similarly the final production of the lapis in the form of the cooined hermaphrodite is called the *arsignus regis*.² A German verse refers to the *arsignus* as follows (fig. 54):

Here now is born the emperor of all honour
 Thus when there cannot be born any higher,
 Neither by art nor by the work of nature
 Out of the womb of any living creature.
 Philosophers speak of him as their son
 And everything they do by him is done.³²

- 95 The last two lines might easily be a direct reference to the above quotation from Hermes.

- 96 It looks as if the idea had dawned on the alchemists that the Son who, according to classical (and Christian) tradition, dwells eternally in the Father and reveals himself as God's gift to mankind, was something that man could produce out of his own nature—with God's help, of course (*Deo concedente*). The heresy of this idea is obvious.

- 97 The feminine nature of the inferior function derives from its contamination with the unconscious. Because of its feminine characteristics the unconscious is personified by the anima (that is to say, in men, in women it is masculine).³³

- 98 If we assume that this dream and its predecessors really do mean something that partly arouses a feeling of significance in the dreamer, and if we further assume that this significance is more or less in keeping with the views put forward in the commentary, then we would have reached here a high point of introspective intuition whose holdness leaves nothing to be desired. But even the everlooming pendulum clock is an indigestible morsel for a consciousness unprepared for it, and likely to hamper any too lofty flight of thought.

³² *Ibid.*, *supra*, II, p. 391. ³³ *Ibid.*, p. 392. ³⁴ *Ibid.*

³⁵ Cf. Jung, "The Relations between the Ego and the Unconscious," *pass.* 1908.



Enigma Regis.

*Sie ist geboren der Bräuer aller Ehren/
 Kann höher niag aber ja geboren werden.*

14. Hierceptionen with their aspects and our aspects
 below, the three beauteous mythical dragons.—*Illustration*
philosophy, etc., in A. to the effect of 1919.

17. DREAM:

161 The dreamer, the dreamer, a point and the unknown woman
 are travelling by airplane. A croquet ball is falling, and is the
 dreamer, an indispensable instrument of forgetting, and the dreamer
 plane comes to its ground. Here again there is the same as it
 is when the unknown woman belongs.

162 Doctor, pilot, and unknown woman are characterised as
 belonging to the non-existence by the fact that all three of them are
 strangers. Therefore the dreamer has retained possession only
 of the differentiated function, which carries the egg, that is,
 the unconscious has gained ground considerably. The croquet
 ball is part of a game where the ball is driven under a hoop.
 You are not the best series, just the, and that people should not
 go over the rainbow (fly) but must go under it. Those who go
 over it fall to the ground. It looks as though the flight had been

not lofty after all. Croquet is played on the ground and not in the air. We should not rise above the earth with the aid of "spiritual" intuitions and run away from hard reality, as so often happens with people who have brilliant intuitions. We can never reach the level of our intuitions and should therefore not identify ourselves with them. Only the gods can pass over the rainbow bridge; mortal men must stick to the earth and are subject to its laws (cf. fig. 16). In the light of the possibilities revealed by intuition, man's earthliness is certainly a lamentable imperfection; but this very imperfection is part of his human being, of his reality. He is compounded not only of his best intentions, his highest ideals and aspirations, but also of the whimsical condition of his existence, such as heredity and the mischievous sequence of memories that haunt after him. "You did it, and that's what you are." Man may have lost his ancient warrior's staff, but in its stead he has a chain hanging on to his girdle which binds him to the earth—an anything but Homeric chain²⁵ of given conditions which weigh so heavy that it is better to remain bound to them, even at the risk of becoming neither a hero nor a saint. (History gives us some justification for not attaching any absolute value to these collective norms.) That we are bound to the earth does not mean that we cannot grow; on the contrary it is the *axe qua non* of growth. No noble, well-grown tree ever divorced its dark roots, for it grows not only upward but downward as well. The question of where we are going is of course extremely important; but equally important, it seems to me, is the question of who is going where. The "who" always implies a "where." It takes a certain graceless to gain lasting possession of the heights, but anybody can overreach himself. The difficulty lies in striking the dead centre (cf. dream 8, par. 192). For this an awareness of the two sides of man's personality is essential, of their respective aims and origins. These two aspects must never be separated through arrogance or cowardice.

- 25 The "mirror" as an "indispensable instrument of navigation" doubtless refers to the intellect, which is able to think

25 The Homeric chain or alchemic is the series of given conditions beginning with Heracles' Forge, which links earth with heaven. At the same time it is the chain of substances and different chemical states that appear in the course of the alchemical process. Cf. *Strenua contra Verum*.

and is constantly persuading us to identify ourselves with its insights ('reflections'). The mirror is one of Schopenhauer's favourite similes for the intellect. The term 'instrument of navigation' is an apt expression for this, since it is indeed man's indispensable guide on pathless seas. But when the ground slips from under his feet and he begins to speculate in the void, seduced by the soaring flights of intuition, the instrument becomes dangerous (fig. 55).

- 12^a Here again the dreamer and the three dream figures form a quaternity. The unknown woman or anima always represents the "inferior," i.e. the undifferentiated function, which in the case of our dreamer is feeling. The croquet ball is connected with the "round" motif and is therefore a symbol of wholeness, that is, of the self, here shown to be hostile to the intellect (the mirror). Evidently the dreamer "navigates" too much by the intellect and thus upsets the process of individuation. In *De viis longis*, Paracelsus describes the "jour" as *scissile*, but the self as *Adesh* (from Adam = the first man). Both, as Paracelsus emphasises, cause so many difficulties in the "work" that one can almost speak of *Adesh* as hostile.⁴²

12. DREAM:

- 13^a The dreamer finds himself with his father, mother, and sister in a very dangerous situation on the platform of a train-car.
- 13^b Once more the dreamer forms a quaternity with the other dream figures. He has fallen right back into childhood, a time when we are still a long way from wholeness. Wholeness is represented by the family, and its components are still projected upon the members of the family and personified by them. But this stage is dangerous for the adult because regressive: it denotes a splitting of personality which primitive man experiences as the perilous "loss of soul." In the break-up the personal components that have been integrated with such pains are once more walled into the outside world. The individual loses his guilt and exchanges it for infantile innocence, once more he can blame the wicked father for this and the unknowing mother for that, and all the time he is caught in this inescapable causal nexus like a fly in a spider's web, without noticing that he has

⁴² Jung, 'Paracelsus as a Spiritual Phenomenon,' pass. 109ff.

lost his moral freedom.²⁷ But no matter how much parents and grandparents may have warned against the child, the man who is really adult will accept these sins as his own condition which has to be reckoned with. Only a fool is untroubled in other people's guilt, since he cannot alter it. The wise man learns only from his own guilt. He will ask himself: Who am I that all this should happen to me? To find the answer to this fearful question he will look into his own heart.

10. As in the previous dream the vehicle was an airplane, so in this it is a train. The type of vehicle in a dream indicates the kind of movement or the manner in which the dreamer moves forward in time—in other words, how he lives his psychic life, whether individually or collectively, whether on his own or on borrowed means, whether spontaneously or mechanically. In the airplane he is flown by an unknown pilot, i.e., he is borne along on intuition emanating from the unconscious. (The mistake is that the "mirror" is used too much to sweeten life.) But in this dream he is in a collective vehicle—a train, which anybody can ride in, i.e., he moves or behaves just like everybody else. All the same he is again one of four, which means that he is in both vehicles on account of his unconscious striving for wholeness.

11. DREAM:

11. *As the sea there lies a treasure. To reach it, he has to dive through a narrow opening. This is dangerous, but worth doing. He will find a companion. The diver goes into the depths, symmetrically laid out, with a fountain in the centre (fig. 58).*

12. The "treasure" laid in wait²⁸ has hidden in the ocean of the unconscious, and only the hero can reach it. I conjecture that the treasure is also the "companion," the one who goes through life at our side—in all probability a close analog to the lonely ego who finds a mate in the self, for at first the self is the strange non-ego. This is the theme of the magical travelling companion,

²⁷ Merton Herbert says: "I have not, upon any human being, peace in a word, do not wish all things to pass there from brother, child, mother and loved, which are really the loss. For every thing which we love has been there, there are all things and there are here all things and the heart remembers them all, then in these things the soul is destroyed."—*Trans. Esot.*, I, pp. 10-11.

of whom I will give three famous examples: the disciples on the road to Emmaus, Krishna and Arjuna in the Bhagavad Gita, Moses and El Khidr at Sina 18 of the Koran.²¹ I conjecture further that the treasure in the sea, the companion, and the garden with the fountain are all one and the same thing: the self. For the garden is another *seawater*, and the fountain is the source of "living water" mentioned in John 7: 38, which the Moses of the Koran also sought and found, and beside it El Khidr.²² "One of Our servants whom We had endowed with Our grace and wisdom" (Sura 18). And the legend has it that the ground round about El-Khidr blossomed with spring flowers, although it was desert. In Islam, the plan of the fortress with the fountain developed under the influence of early Christian architecture into the court of the mosque with the ritual wash-house in the centre (e.g., Ahmed ibn Tulun in Cairo). We see much the same thing in our Western churches with the fountain in the garden. This is also the "rose garden of the philosophers," which we know from the treatises on alchemy and from many beautiful engravings. "The Dweller in the House" of commentary to dream 10, part 199 is the "companion." The centre and the circle, here represented by fountain and garden, are analogues of the *lopi*, which is among other things a living being (cf. figs. 25, 26). In the *Revelations* the *lopi* was "Prosege me, prosege me. I argue with me, ut te adjuvem" (Protect me and I will protect you. Give me my due that I may help you).²³ Here the *lopi* is nothing less than a good friend and helper who helps those that help him, and this points to a compensatory relationship. (I would call to mind what was said in the commentary to dream 10, part 198ff., more particularly the Monogenes *lopi*s self parallel.)

- ²¹ The crash to earth thus leads into the depths of the sea, into the unconscious, and the dreamer reaches the shelter of the *Armenes* as a protection against the splintering of personality caused by his regression to childhood. The situation is rather like that of dream 4 and vision 5 in the first series (parts 178 and 182) where the magic circle warded off the lure of the unconscious and its plurality of female forms. (The dangers of temptation

²¹ Cf. Jung, "Commentary Research," pp. 12 ff. 22 Volker, *Chidher*, p. 171.

²³ Cf. *Armen*, II, p. 299. This is a Hermetian quotation from the "Tractatus Armen," but in the edition of 1916 the *Armenes* is read: "Prosege me, prosege me, ut adjuvem te." (You want to give me back what is mine, that I may help you.)



98. *Rehearsal of scene* — *Endre de Splanza*, *Moscow*, 1918 (1915)

approach Polyphilo in much the same way at the beginning of his odyssey.)

- 117 The source of life is like El Khadi, a good companion, though it is not without dangers, as Moses of old found to his cost, according to the Kuran. It is the symbol of the life force that eternally renews itself (fig. 17, cf. also figs. 27, 27, 84) and of the clock that never runs down. An immortal waying of our Lord runs: "He who is near unto me is near unto the fire."¹⁰ Just as this ancient Christ is a source of fire (fig. 98), probably not without reference to the *wa al fira* of Hermetism—so the alchemical philosophers conceive their *agua vivente* to be ignis (fire).¹¹ The source means not only the flow of life but its warmth, indeed its heat, the secret of passion, whose symptoms are always fiery.¹² The all-drenching *agua vivente* is an essential ingredient in the production of the lapis. But the source is underground and therefore the way leads underneath: only down below can we find the fiery source of life. These depths constitute the natural history of man, his causal link with the world of minerals (cf. fig. 16). Unless this link be rediscovered no lapis and no self can come into being.

23. DREAM:

- 118 The dreamer goes into a chemist's shop with his father. Valuable things can be got there quite cheap, along with a special water. His father tells him about the country the water comes from. Afterward he crosses the Red Sea by boat.
- 119 The traditional apothecary's shop, with its carbons and gal-lipons, its waters, its lapis divines and infernals and its magic theories, is the last visible remnant of the *labyrinthe paraphernalia*

¹⁰ A quotation from Aristotle in the *Romanos*, 101, 102. II, p. 413, 1021. Also the *per lapide per quem aqua vivente* in *Macrodemon* 100. *qua die est perquisita aqua*. "Choose for your source that through which kings are crowned in these regions . . . because that [source] is near to the fire."

¹¹ Cf. the text of *Romanos* in which *Chrysitis* replaces the meaning of the water distillate. *Chrysitis dei aquae alchemicae pons*, II, 110.

¹² *Romanos*, 101, 102. II, p. 338. *Lapis vivit per cui ignis et aqua vivunt et aqua vivente et ignis vivit et aqua vivente*. "Thus our source is fire created of fire and turns into fire as an alchemist's fire." This may have been based on the following: "Item lapis vivit per cui ignis vivit et aqua vivente et aqua vivente et ignis vivit" (*Romanos* 101, 102, 103). The link of fire is created out of fire and turns back into it: "Allegoria separata. *Romanos* 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



32. Interior of ship with the ornate canopy of the main deck. The main deck of the ship is shown in the foreground. The ship is a large, ornate wooden structure, likely a ship's hull or a large wooden building. The structure is decorated with intricate carvings and patterns. The overall scene is dark and dramatic, with strong contrasts between light and shadow.



38 Christ at the source of life, with the "living" signposts—catholic stained-glass window, church at Konigshafen, Augsburg, Bavaria

of those alchemists who see in the *donum spiritus sancti*—the precious gift—nothing beyond the chimera of goldmaking. The "special water" is literally the *aqua nostra non vulga*.⁵² It is easy

⁵² *Aqua nostra* is also called *aqua permanens*, corresponding to the *thaps* theme of the Greeks. "aqua permanens ex qua quidem aqua lapsa non est perenniter generatur," we read in the "Turba philosophorum" *de auri*, I, p. 14. "Lapsa enim est hanc ipsa permanens aqua et dicitur aqua et, lapsa non est" (For the stone is this sublime permanent water, and while it is water it is not the stone) —*Ibid.*, p. 16. The composition of the "water" is very often emphasized in the literature in this, p. 30. "Quod quatenus publice maximo pretio venditur, et in universum, ne tantum venditur mercatoribus" (What we are seeking is sold publicly for a very small price, and if it were required, the merchants would not sell it for so little).

to understand why it is his father who leads the dreamer to the source of life, since he is the natural source of the latter's life. We could say that the father represents the country or land from which that life sprang. But figuratively speaking, he is the "informing spirit" who initiates the dreamer into the meaning of life and explains its secrets according to the teachings of old. He is a transmitter of the traditional wisdom. But nowadays the latterly pedagogic fulfils this function only in the dream of his son, where he appears as the archetypal father figure, the "wise old man."

The water of life is easily had, everybody possesses it, though without knowing its value. "Sperminum a vulvis" — it is despised by the stupid, because they assume that every good thing is always outside and somewhere else, and that one source in their own soul is a "nothing but." Like the lapis, it is "pretio quoque vili," of little price, and therefore, like the jewel in Spenser's *Proverbes*, it is rejected by everyone from the high priest and the academics down to the very peasants, and "in vlam eversus," flung out into the street, where Abasuenus picks it up and puts it into his pocket. The treasure has sunk down again into the unconscious.

But the dreamer has noticed something and with vigorous determination crosses the Rubicon. He has realized that the flux and fire of life are not to be underrated and are absolutely necessary for the achievement of wholeness. But there is no recrossing the Rubicon.

15. DREAM

Four people are going down a river: the dreamer, his father, a certain friend, and the unknown woman.

In so far as the "friend" is a definite person well known to the dreamer, he belongs, like the father, to the conscious world of the ego. Hence something very important has happened: in dream 11 the unconscious was there against me, but now the situation is reversed and it is the dreamer who is there against me (the latter being the unknown woman). The unconscious has been depersonalized. The reason for this is that by "taking the plunge" the dreamer has connected the upper and the lower regions—that is to say, he has decided not to live only as a bodiless abstract being but to accept the body and the world of instinct,

the results of the problems posed by love and life, and to act accordingly.¹⁶ This was the Eukleion that was crossed. Individualism, becoming a self, is not only a spiritual problem, it is the problem of all life.

16. DEFECT.

- 16a Many people are present. There are all walking to the left around a square. The diameter is not in the centre but to one side. They say that a globe is to be reconstructed.

- 16b Here the square appears for the first time. Presumably it arises from the circle with the help of the four people. (This will be confirmed later.) Like the *hept*, the *univertus* circle, and the various *philosophia*em, the squaring of the circle was a problem that greatly exercised medieval minds. It is a symbol of the *opus alchimicum* (24, 74), since it breaks down the original chaotic unity into the four elements and then combines them again in a higher unity. Unity is represented by a circle and the four elements by a square. The production of one from four is the result of a process of distillation and sublimation which takes the so-called 'circular' form: the distillate is subjected to sundry distillations¹⁷ so that the 'evil' or 'spirit' shall be extracted in its purest state. The product is generally called the 'quintessence,' though this is by no means the only name for the ever hoped for and never to be discovered. One 'It has, as the alchemists say, a thousand names, like the genus *maritus*. Heinrich Khunrath has this to say about the circular distillation: 'Through Circumrotation or a Circular Philosophical revolving of the Quaternarium, it is brought back to the highest and purest Simplicity of the plerquimperfect *Cathola Monad*.' Out of the genus and empire One there cometh an exceeding pure and valuable One,' and so forth.¹⁸ Soul and spirit must be separated from the body, and this is equivalent to death.

"Therefore Paul of Tarsus saith, *Cupio dissolvi, ut esse cum*

¹⁶ The alchemists gave an infinite number of names to the subject, e.g. the operation is an *Amabile*, a *Reverens*, a *Reductio*. II, p. 102b. It is a *prima*, before we give it a name, when you give it one that of the latter order. And so on. The same action.

¹⁷ It is so said: "Hanc a per se septem naturas generantur: 1. *una* *simplicissima* *et* *purissima*." Man is generated from the generation of Nature whose inward parts are listed in *De* "Perfection as a Spiritual Phenomenon," para. 218ff.

¹⁸ *Vom spirituellen Christe*, p. 102.



the Squaring of the circle, to make the two sides one circle. (Matti, *Neofreemason alchimica* (1681))

figure, together with the *Unicornium* – the dragon devouring itself tail first – is the basic mandala of alchemy.

- 20 The Eastern and more particularly the Chinese mandala usually contains a square ground plan of the temple (fig. 49). We can see from the mandalas constructed in solid form that it is really the plan of a *bodying*. The square also conveys the idea of a house or temple, or of an inner walled-in space.²¹ 41

Then the square is perfect in itself, and has no room for resolution, neither defined, but not a resolution manifesting. And yet the philosophers maintain that the quadrangle is to be reduced to a triangle, that is, to heat, spirit and soul. These three appear as three columns which permeate the column: the body, or earth, or Saturnian blackness; the spirit, or human whiteness like water; and the soul or fire, or solar redness. Then the triangle will be perfect, but as its form it must change into a circle, that is into unchangeable essence. Here the church is fire, and an everlasting life.

21 Cf. 401 and "circle" is commentary to dream in para. 1728. (for figs. 35,

below). According to the ritual, signs must always be circumambulated to the right, because a leftward movement is evil. The left, the "vicious" side, is the unconscious side. Therefore a leftward movement is equivalent to a movement in the direction of the unconscious, whereas a movement to the right is "correct" and acts at consciousness. In the East these unconscious contents have gradually, through long practice, come to assume definite forms which have to be accepted as such and retained by the conscious mind. Yoga, so far as we know it as an established practice, proceeds in much the same way: it improves fixed forms on consciousness. Its most important Western parallel is the *Enneagram* of spiritual hygienist Loyola which likewise improves fixed concepts about salvation on the psyche. This procedure is "right" so long as the symbol is still a valid expression of the man's own situation. The psychological rightness of both Eastern and Western yoga ceases only when the introjection process—which anticipates future modifications of consciousness—has developed so far that it produces shades of meaning which are no longer adequately expressed by, or are at variance with, the traditional symbol. Then and only then can one say that the symbol has lost its rightness. Such a process signifies a gradual shift in man's unconscious view of the world over the centuries and has nothing whatever to do with intellectual criticism of this view. Religions which are phenomena of life plan facts and not intellectual opinions. If the Chian is clung for so long to the idea that the sun rotates round the earth—and then abandoned this contention in the nineteenth century, she can always appeal to the psychical-spiritual truth that for millions of people the sun did revolve round the earth and that it was only in the nineteenth century that any major portion of mankind became sufficiently sane of the intellectual function to grasp the proofs of the earth's planetary nature. Unfortunately there is no "truth" unless there are people to understand it.

107. Presumably the leftward circumambulation of the square indicates that the squaring of the circle is a stage on the way to the unconscious, a point of transition leading to a goal lying as yet unformulated beyond it. It is one of those paths to the centre

98. 99. The alchemists usually understood the revolution among one of the square as the *opus magnum*. See *Regulus de Vitis*, *Dialogus inter alchimicum et Socrum Philosophum*,² Thesaurus, citius, II, p. 109.

of the non-ego which were also involved in the medieval sexual games when producing the eggs. The *Resonance* says: "One of man and woman make a round circle and extract the quadrangle from this and from the quadrangle the triangle. Make a round circle and you will have the philosophers' stone" (figs. 73, 76).

The modern intellect naturally regards all this as poppycock. But this estimate fails to get rid of the fact that such concretizations of ideas do exist and that they even played an important part for many centuries. It is up to psychology to understand these things, leaving the layman to tune about poppycock and obscurantism. Many of my critics who call themselves "scientific" behave exactly like the bishop who excommunicated the cockfighters for their obscene procreation.

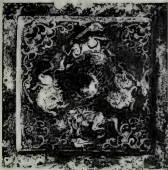
Just as the stupas preserve relics of the Buddha in their mysterious sanctuaries, so in the interior of the Laman quadrangle, and again in the Chinese earthquake, there is a Holy of Holies with its magical agent, the cosmic source of energy, be-

liek question, mentioned by Paracelsus: *Trigonum Ardentissimum*. *Paracelsus*, edn. 2, pp. 266ff. but not interpretable.

On the *Trigonum ardens* (1494) which Paracelsus found: that p. 27 there is a drawing of the "sacred square of the world." In the center of the square is a circle surrounded by rays of light. The scholar gives the following explanation: "This de lapidibus facit in quantum elementis . . . in coniunctio in unum et unum habetis magis etiam. Before your time in the four elements . . . and unite them one and one, will have the whole mystery and operation from Paracelsus Ardentis. The circle is the center is called 'magister' papers, figures, stars or planets are elements and the whole effect quantum crack" the magician, making peace between enemies or (the last sentence can rather be above effect the squaring of the circle). That p. 27. The circumambulation has as parallel in the Christian alchemists was described a mystic but yet explicit poem, as there have been other as of spiritual which is one and the universal, not a mystical, ego was equal of external and internal, which is of superior force, but one is not above all other will, one case. This poem is not Polymath, even Paracelsus, it is, as it is in this manner squared in . . . resolution of space or circle of the time, that is the circle in the circle, the inside to the

outside, between the lower and the upper, and when this meet together in one circle, you could no longer distinguish what was inside or outside, or lower or upper, but all would be one thing in one circle or vessel. For this vessel is the four philosophical pillars, and there is no more to be taught here in all the world. This poem is elucidated by the accompanying drawing. The little circle is the "inside," and the circle divided into four is the "outside", four rivers flowing in and out of the inner "center." That, pp. 266f.





61. The great in mirror of China surrounded by the four cosmic effluences (ch'ung-yang Chinese lacquer mirror of the Tang Period) (16 to 19th cent.)

it the god Shiva, the Buddha, a bodhisattva, or a great teacher. In China it is Ch'ien—heaven—with the four cosmic effluences radiating from it (fig. 61). And equally in the Western mind, as of medieval Christianity the deity is embodied at the centre, often in the form of the transfigured Redeemer together with the four symbolical figures of the evangelists (fig. 62). The symbol in our dream presents the most violent contrast to these highly metaphysical ideas, for it is a glibber, unquestionably an ape, that is to be reconstituted in the centre. Here we meet again the ape who first turned up in vision 22 of the first series (par. 117). In that dream he caused a pain, but he also brought about the helpful intervention of the intellect. Now he is to be "re-constructed," and this can only mean that the anthropoid—man as



84. Rectangular mandala with cross, the Lamb in the centre surrounded by the four evangelists and the four scenes of Paradise in the quadrants, the four cardinal virtues.—Psalterium Abbey inventory (sixth cent.)

an ashlar lot—is to be put together again. Clearly the left-hand path does not lead upwards to the Kingdom of the gods and eternal ideas, but down into natural history, into the bestial or sinister foundations of human existence. We are therefore dealing, to put it in chemical language, with a Dowsian mixture.

- 472 The square corresponds to the *arwenas* (fig. 212, where a drama is taking place—an obscure play of apes instead of sages. The inside of the "golden flower" is a "seeding-place" where the "diamond body" is produced. The synonymous term "the ancestral land"⁴⁷³ may actually be a hint that this product is the result of integrating the ancestral stages.

- 474 The ancestral spirit plays an important part in primitive rites of renewal. The aborigines of central Australia even identify themselves with their mythical ancestors of the alcheringa period, a sort of Homeric age. Similarly the Pacific Indians of Taro, in preparation for their ritual dances, identify with the um, whose sons they are. This autistic identification with human and animal ancestors can be interpreted psychologically as an integration of the unconscious, a veritable bath of renewal in the life source where one is once again a fish, unconscious as in sleep, immolation, and death. Hence the sleep of incubation, the Dionysian orgy, and the ritual drink is initiation. Naturally the proceedings always take place in some hallowed spot. We can easily translate these ideas into the contents of Freudian theory: the *arwenas* would then be the womb of the mother and the rite a regression to infancy. But these are the neurotic misunderstandings of people who have remained partly infantile and who do not realize that such things have been practised since time immemorial by adults whose activities cannot possibly be explained as a mere regression to infantilism. Otherwise the highest and most important achievement of mankind would ultimately be nothing but the perverted wishes of children, and the word "childish" would have lost its reason d'être.

- 475 Since the philosophical side of alchemy was concerned with problems that are very closely related to those which interest the most modern psychology, it might perhaps be worth while to probe a little deeper into the dream world of the ape that is to be reconstructed in the square. In the overwhelming majority of cases alchemy identifies its transforming substance with the *whiskies* and *juag*, secret of the *Golden Flower* (1912 edn.), p. 31.



fig. Hermes.—Greek vase painting (Harrison Collection)

argyreae rationis or *Mercurius*. Chemically this term denotes quicksilver, but philosophically it means the spiritual ether, or even the world-soul (cf. fig. 91) so that *Mercurius* also takes on the significance of *Hermes*, god of revelation. (This question has been discussed in detail elsewhere⁴⁵) *Hermes* is associated with the idea of roundness and also of squareness, as can be seen particularly in Papyrus V (line 401) of the *Papyrus Graecus Magiae*,⁴⁶ where he is named *ερεμυδισκος* and *ερεμυδισκος*, "round and square." He is also called *ερεμυδισκος*, "quadrangular." He is in general connected with the number four, hence there is a *ἑρεμυδισκος*, a "four-headed *Hermes*."⁴⁷ These attributes were known also in the Middle Ages, as the work of Cantani⁴⁸ for instance, shows. He says:

Again, the square figures of *Mercury* [*Hermes*] (fig. 84) made up of nothing but a head and a single member, signify that the Sun is the head of the world, and scatters the seed of all things, while the four sides of the square figure have the same significance as the four-winged *serpens* which was likewise attributed to *Mercury*, namely, the four quarters of the world or the four seasons of the year, or

⁴⁵ Cf. Jung, "The Symbol *Mercurius*."

⁴⁶ Ed. Preisendanz, *Papyrus Graecus Magiae*, I, p. 195.

⁴⁷ Cf. Preisendanz, *Apotelesmatica*, I, 1. ⁴⁸ Cf. Cantani, *Deus Mercurius*, p. 405.



Fig. Christ as Anubis, standing on the globe, flanked by the four elements
—(Goussier, *La Préparation des chaux* [1490])

again, that the two equinoxes and the two solstices make up between them the four parts of the whole solar

- 173 It is easy to see why such qualities made Mercurius an especially suitable symbol for the mysterious transforming substance of alchemy: for this is round and square, i.e., a totality consisting of four parts (four elements). Consequently the *Gnosis quadripartita originalis* man²⁸ (fig. 64) as well as Christ Pantokrator is an image *typicus* (fig. 65). Western alchemy is mostly of Egyptian origin, so let us first of all turn our attention to the Hellenistic figure of Hermes Trismegistus, who, while standing opposite to the medieval Mercurius, derives ultimately from the ancient Egyptian Thoth (fig. 66). The attributes of Thoth was the baboon, or again he was represented outright as an ape.²⁹ This idea was visibly preserved all through the numberless editions of the Book of the Dead right down to the most

²⁸ "Pantocrator as a Spiritual Phenomenon," para. 158, *ibid.*

²⁹ Rudge, *The Gods of the Egyptians*, I, pp. 31 and 409.



fig. 1. Trismegyst (Hermes) standing on two wheels, symbols of the Old and New Testaments.—Blount, *Variopet: Monstrorum, M. Arbores* (1793)

recent times. It is true that in the existing alchemical texts—which with few exceptions belong to the Christian era—the ancient connection between Thoth-Hermes and the ape has disappeared, but it still existed at the time of the Roman Empire. Mercurius, however, had several things in common with the devil—which we will not enter upon here—and so the ape once more crops up in the vicinity of Mercurius as the *simia Dei* (fig. 15). It is of the essence of the transforming substance to be on the one hand extremely common, even contemptible (this is expressed in the series of attributions it shares with the devil, such as serpent, dragon, raven, lion, basilisk, and eagle), but on the other hand to mean something of great value, not to say divine. For the transformation leads from the depths to the heights, from the brutally archaic and infantile to the mystical *homo renatus*.

74. The symbolism of the rites of renewal, if taken seriously, points far beyond the merely archaic and infantile to man's innate psychic disposition, which is the result and deposit of all ancestral life right down to the animal level—hence the ancestor



Fig. Anhur Ra, the Egyptian god of the four corners. Temple of Edfu, Theban, from Champollion, *Papirus* 1824.



By Demos in the shape of a monkey. "Spes est humanæ salutem." *(God has you, Rome, by the throat.)*

and animal symbolism. The rites are attempts to abolish the separation between the conscious mind and the unconscious, the real source of life, and to bring about a reunion of the individual with the native soil of his innermost, instinctive nature. Had these rites of renewal not yielded definite results they would naturally have died out in prehistoric times but would never have arisen in the first place. The case before us proves that even if the conscious mind is miles away from the ancient conceptions of the rites of renewal, the unconscious still strives to bring them closer to dream. It is true that without the qualities of autonomy and animality there would be no consciousness at all, yet these qualities also spell the danger of isolation and stagnation since, by splitting off the unconscious, they bring about an unbearable alienation of instinct, loss of instinct in the sense of endless error and confusion.

92. Finally the fact that the dreamer is "not in the centre but on one side" is a striking indication of what will happen to his ego: it will no longer be able to claim the central place but must presumably be satisfied with the position of a satellite, or at least of a planet revolving round the sun. Clearly the important place in the centre is reserved for the gibbon about to be reconstructed. The gibbon belongs to the anthropoids and, on account of its kinship with man, is an appropriate symbol for that part of the psyche which goes down into the subhuman. Further, we have seen from the cynocephalus or dog-headed baboon associated with El-Shu-Herneseq (p. 68), the highest among the apes known to the Egyptians, that its godlike attributes make it an equally appropriate symbol for that part of the unconscious which transcends the conscious level. The assumption that the human psyche possesses layers that lie below consciousness is not likely to arouse serious opposition. But that there could just as well be layers lying above consciousness seems to be a surmise which borders on a crown far too arbitrary because. In my experience the conscious mind can claim only a relatively central position and must accept the fact that the unconscious psyche transcends and as it were surrounds it on all sides. Unconscious contents connect it backwards with physiological states on the one hand and archetypal data on the other. But it is extended forwards by intuitions which are determined partly by archetypes and partly by subliminal perceptions depending on the

relativity of time and space in the unconscious. I must leave it to the reader, after thorough consideration of this dream series and the problems it opens up, to form his own judgment as to the possibility of such an hypothesis.

17th The following dream is given unabridged, in its original text:

17. DREAM:

All the houses have something theatrical about them, with stage scenery and decorations. The name of Bernard Shaw is mentioned. The play is supposed to take place in the distant future. There is a notice in English and German on one of the acts:

Thou art the universal Catholic Church.

It is the Church of the Lord.

*All those who feel that they are the instruments of the Lord
may enter.*

Under this is printed in smaller letters: "The Church was founded by Jesus and Paul"—like a firm advertising its long standing.

I say to my friend, "Come on, let's have a look at this." He replies, "I do not see why a lot of people have to get together when they're feeling religious." I answer, "As a Protestant you will never understand." A woman nods emphatic approval. Then I see a sort of proclamation on the wall of the church. It runs:

Soldiers!

When you feel you are under the power of the Lord, do not address him directly. The Lord cannot be reached by words. We also strongly advise you not to indulge in any discussions among yourselves concerning the attributes of the Lord. It is futile, for everything valuable and important is ineffable.

(Signed) Pope . . . (Name illegible)

Now we go on. The interior resembles a mosque, more particularly the Hagia Sophia: no seats—wonderful effect of space; no images, only framed texts decorating the walls (like the Kuran texts on the Hagia Sophia). One of the texts reads "Do not forget your benefactor." The woman who had agreed with me before bursts into tears and cries, "Then there's nothing



58. Tomb at syncretism.—From tomb of Anson (see legend), near Dec. of Medina, Lower (Xenia de-
mory, 19th cent. B.C.)

Dissonant refers in the Church, such as the left and right worshippers, the Dionysian chalice, the seal cylinder with the cross, etc., and the inscription ΟΡΘΟΓΟΝ ΒΑΚΚΙΚΟΝ⁴⁷ and much else besides, can be mentioned only in passing.

- 478 The "amulet" evidently clearly marks the point of difference from the Christian Church, here defined as "American" (cf. commentary in dream 13 of the first series). America is the ideal home of the reasonable ideas of the practical intellect, which would like to pin the world to signs by means of a "Transit" (17). This view is in keeping with the modern formula "reflect—spout," but it completely forgets the fact that "spout" was never a human "activity," much less a "function." The movement to the left is thus, confirmed as a withdrawal from the modern world of ideas and a regression to pre-Christian Dionysian worship, where "amuletism" in the Christian sense is unknown. At the same time the movement does not lead right out of the sacred spot but remains within it—in other words, it does not lose its sacramental character. It does not simply fall into chaos and anarchy, it relieves the Church directly to the Dionysian sanctuary just as the historical process did, though from the opposite direction. We could say that this regressive development lastfully attacks the path of history in order to reach the pre-Christian level. Hence it is not a relapse but a kind of systematic desertion of modernity for a psychological nucleus.

- 479 I encountered something very similar in the dream of a clergyman who had a rather polemical attitude to his faith. Coming into his church at night, he found that the whole wall of the choir had collapsed. The altar and nave were overgrown with ivy and hanging full of grapes, and the mosaic was floating in through the gap.

- 480 Again, a man who was much occupied with religious problems had the following dream: In someone's field in a field of almost completely dark High Mass is being celebrated and death the whole wall of the choir collapses. Strutting to night before me the entrance together with a large herd of bulls and

with feeding were these animals that I observed were good, but a warning against wine drinking for a withdrawal that becoming wine a sign here, regressed in the mouth of dissonance and replaced lower.

47 Fisher, *Opheleus*, 120, 121. 48 That is enough, the opposite of it is a relative

48 Cf. figs. 170, 171, 172, 173, 174, 175, 176.



65. Dawn and Night on their quest in the underworld—Illustration for the *Defence*, *Carrie N.H. Cochrane* (London: Lutterworth, 1914) (right-hand)

66. This setting is evidently more Mithraic, but Mithras is associated with the early Church in much the same way Dionysos is.

67. Interestingly enough, the church in our dream is a syncretistic building, for the Hagia Sophia is a very ancient Christian church which, however, served as a mosque until quite recently. It therefore fits in very well with the purpose of the dream: to attempt a combination of Christian and Dionysian religious ideas. Evidently this is to come about without the one excluding the other, without any values being destroyed. This is extremely important, since the reconstruction of the "gibbon" is to take place in the sacred precincts. Such a sacrilege might easily lead to the dangerous supposition that the leftward movement is a diabolical *passé* and the gibbon the devil—for the devil is in fact regarded as the "ape of God." The leftward movement would then be a perversion of divine truth for the purpose of setting up "His Black Majesty" in place of God. But the uncon-

which has no such blasphemous intentions, it is only trying to rescue the lost Dionysus who is somewhere lurking in modern man (pace Nietzsche!) in the world of religion. At the end of vision 12 (par. 117), where the ape first appears, it was said that "everything must be ruled by the light," and everything we might add, includes the Lord of Darkness with his horns and cloven hoof—actually a Dionysian orphan who has rather an expectedly risen to the rank of Prince.

- 16 The Dionysian element has to do with emotions and affects which have found no suitable religious outlet in the predominantly Apollonian cult and ethos of Christianity. The medieval carnivals and *jeux de peaux* in the Church were abolished relatively early, consequently the carnival became secularised and with it divine intoxication vanished from the sacred precincts. Morning carousals, serenades, and well-tempered spiritual play remained. But intoxication, that most direct and dangerous form of possession, turned away from the gods and enveloped the human world with its exuberance and pathos. The pagan religions met this danger by giving drunkenness a place within their cult. Heraclitus doubtless saw what was at the back of it when he said, "But Hades is that wine Dionysus in whose honour they go mad and keep the feast of the wine vat." For this very reason orgies were granted religious licence, so as to even out the danger that threatened from Hades. Our solution, however, has tried to throw the gates of hell wide open.

28. THE RACE

- 17 A square space with complicated arrangements going on in it, the purpose of which is to transform animals into men. Two snakes, moving in opposite directions, have to be got rid of at once. Some animals are there, e.g., fowls and dogs. The people walk round the square and must let themselves be bitten on the calf by these animals at each of the four corners at day's end. If they run away all is lost. Now the higher animals come on the scene—halls and ibexes. Four snakes glide into the four corners. Then the congregation flies out. Two sacerdotal persons carry in a huge reptile and with this they touch the forehead of a dejected animal hump or life man. Out of it there instantly rises a human head, transfigured. A voice proclaims: "These are attempts at being."



30. Page 101v of *Le Livre des Mercuries*, 15th century. (British Library)

76. One might almost say that the dream goes on with the "explanation" of what is happening in the square space. Animals are to be changed into men, a "shapeless life mass" is to be turned into a marshy/mud-illuminated human head by magic contact with a reptile. The animal lump or life mass stands for the mass of the inherited unconscious which is to be united with consciousness. This is brought about by the ceremonial use of a reptile (presumably a snake). The idea of transformation and renewal by means of a serpent is a well-substantiated archetype (fig. 30). It is the healing serpent, representing the god of Asg. (fig. 20). It is reported of the mystics of Sahamun: Aureus coluber in sermone demum consecratus (eximium corpus ab inferno, his partibus atque omni) ("A golden snake is let dream into the lap of the initiated and taken away again from the lower parts."⁷⁷ Among the Ophites, Christ was the serpent. Probably the most significant development of serpent symbolism as regards renewal of personality is to be found in Kundalini yoga.⁷⁸ The shepherd's experience with the snake in Nietzsche's *Thus Spoke Zarathustra* would accordingly be a fatal one (and not the only one of its kind – cf. the prophecy at the death of the rope dancer).⁷⁹
77. The "shapeless life mass" immediately recalls the idea of the alchemical "chaos": "the mass of matter as formless or confused

⁷⁷ Vachauer, *Initiation mystique*, V, 10 (Paris, P.U., vol. 3, col. 100). For another passage concerning the therianthrope of Hamaun, see page 1. Another mention of a therianthrope in the same age: see fig. 30.

⁷⁸ Asg. (fig. 20). The serpent figure: Woodcock, *Shaman and Snake*.

⁷⁹ The scholars refer to Lacan's *Opéra*, I, p. 12, 18: "à leur, good en fait, monothématique matérielle sans complexité" (from the chaos, which is a confused assortment of these unworked matter).



71. Creation of Adam from the egg of the young *marstoni* (shaded). *Red Book* (see p. 164) and egg.

which has continued the divine work of life ever since the *Creation*. According to a multiphasic view, Adam was created in much the same way: in the first hour God made a ball of dust; in the second made a shapeless mass out of it; in the third tool joined the limbs, and so on¹⁰⁰ (fig. 71).

¹⁰⁰ But if the life-giver is to be a most useful, a reasonable, a sensitive being, he can never communicate in a direct way, the pain of creative change. During this process only is felt in the limbs, in other words we have no explicit, natural ties to the animal impulses of the unconscious without identifying with them and without running away. For flight from our unconscious would defeat the purpose of the whole proceeding. We must hold our ground, which means here, that the process initiated by the *Red Book*, *Adam and Eve*, quoted by Kirschmann, *Paracelsus*, p. 128.

the man's self-observation must be experienced in all its ramifications and then assimilated with consciousness to the best of his understanding. This often entails an almost unbearable tension because of the utter incommensurable distance between conscious life and the unconscious process, which can be experienced only in the innermost soul and cannot touch the visible surface of life at any point. The principle of conscious life is "Nihil est in intellectu, quod non prius fuerit in sensu." But the principle of the unconscious is the movement of the *psyche* itself, reflecting in the play of its images not the world but itself, even though it utilizes the illustrative possibilities offered by the sensible world in order to make its images clear. The sensory datum, however, is not the *cause* *eposens* of this; rather, it is autonomously selected and exploited by the *psyche*, with the result that the rationality of the *cosmos* is constantly being violated in the most distressing manner. But the sensible world has an equally devastating effect on the deeper *psychic* processes when it breaks into them as a *causa efficiens*. If reason is not to be outraged on the one hand and the creative play of images not violently suppressed on the other, a compromise and lachrymated wretched procedure is required in order to accomplish the paradoxical union of unreasonables (fig. 78). Hence the alchemical parallel in our dream.

The focusing of attention on the centre demanded in this dream and the warning about "running away" have clear parallels in the apotheosis: the need to concentrate on the work, and to meditate upon it is viewed upon and upon. The tendency to run away, however, is attributed not to the operator but to the transforming substance. Mercurius is evasive and is labelled *serpens* (serpent) or *serpens fugiens* (fugitive stag). The vessel must be well sealed so that what is within may not escape. Erasmus Philadelphus²¹ says of this *serpens*: "You must be very wary how you lead him, for if he can find an opportunity he will give you the slip, and leave you to a world of misfortune."²² It did not occur to these philosophers that they were chasing a projection, and that the more they attributed to the substance the further away they were getting from the psychological source of

As Pausanias (1909, 1918) writes, 'perhaps even of truth' who lived in England at the beginning of the 19th century.

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pt. The "ecstasy of ecstasy" ecstasy of water and fire. The two figures each have two hands to symbolize their many different capabilities. After an ecstatic journey.

their expectations. From the difference between the material in this dream and its medieval predecessors we can measure the psychological advance: the running away is now clearly apparent as a characteristic of the dreamer, or, it is no longer projected into the unconscious substance. Running away thus becomes a moral question. This aspect was recognized by the alchemists in so far as they emphasized the need for a special religious devotion in their work, though one cannot altogether clear them of the suspicion of having used their prayers and pious exercises for the purpose of buying a miracle—there are even some who aspired to have the Holy Ghost as their familiar!¹² But, to do

¹² *De Mysteriorum Consecratione*, p. 201, n. 126. —Lorenz.

the most correct should not overlook the fact that there is more than a little confusion in the literature that there are, and it was a matter of their own misunderstanding for instance, Freud and Jung's explanations. ("The unconscious is a new type of philosophy" (1907). "Transforming ourselves into living philosophical stones".

- 125) "Hardly large conscious and unconscious touched when they themselves are a corner of their mutual antagonism. Hence, right in the beginning of the dream, the snakes that are making off in opposite directions each one of them, in the corner between consciousness and unconscious is an area in which is trapped and the conscious mind is bound to stand the tension by means of the unconscious value. The major work that must be done present the unconscious from breaking out of it, by such an escape there would be equivalent to psychosis. Normally pertinent in equal measure. Not a few have perished in our time. Not only with the attack of the dreamer. The dream shows that the difficult operation of thinking in paradoxes, which possible only to the superior mind, has succeeded. The snakes no longer run away, but settle themselves in the four corners, and the process of transformation or imagination begins work. The 'transfiguration' and illumination, the conscious recognition of the unity, has been attained, or at least anticipated, in the dream. This potential achievement—if it can be maintained, or, if the conscious mind does not lose touch with the unity agent—means a renewal of personality. Since it is a subjective state where reality cannot be validated by any external criterion, any further attempt to describe and explain it is doomed to failure. For only those who have had this experience are in a position to understand and attest its reality. "Happiness" for example, is such a matter as to realize that there is nobody who does not long for it, and yet there is not a single objective criterion which would prove beyond all doubt that this condition necessarily exists. As so often with the most important things, we have to make do with a subjective judgment.

- 126) The arrangement of the snakes at the four corners is indicative of an order in the unconscious. It is as if we were confronted with a pre-existent ground plan, a kind of Platonic archetypal, the unconscious as domain, or, should we say, part (p. 19). And, being drawn to the area and focus of my soul, and to her substance, I trace my substance in hold together and open" ("Structure of the unconscious" (1913).



25. The resurrection of Christ from the power of the serpent. (Lamb. P. 11. p. 1)
 (Lamb. P. 11. p. 1)

tetralogy. I have very frequently observed the number four in this connection. It probably explains the universal incidence and magical significance of the cross or of the circle divided into four. In the present case the point seems to be to capture and regulate the animal instincts so as to exercise the danger of falling into unconsciousness. This may well be the empirical basis of the cross as that which conquers the powers of darkness (fig. 75).

- 190 In this dream the unconscious has managed to stage a powerful advance by thrusting its contents dangerously near to the conscious sphere. The dreamer appears to be deeply entangled in the materialist synthetic ceremony and will infallibly carry a lasting memory of the dream into his conscious life. Experience shows that this results in a serious conflict for the conscious mind, because it is not always either willing or able to put forth the extraordinary intellectual and moral effort needed to take a paradox seriously. Nothing is so paradox as a truth.

- 191 As a glance at the history of the medieval mind will show, our whole modern mentality has been moulded by Christianity. (This has nothing to do with whether we believe the truths of Christianity or not.) Consequently the reconstruction of the ape in the sacred present is as proposed by the dream comes as such a shock that the majority of people will seek refuge in blank incomprehension. Others will heartlessly ignore the abyssal depths of the Dionysian mystery and will welcome the rational Durkheimian core of the dream as a safeguard against mystic exaltation. Only a very few will feel the collision of the two worlds and realize what it is all about. Yet the dream was plainly enough that in the place where, according to tradition, the deity dwells, the ape is to appear. This substitution is almost as bad as a Black Mass.

- 192 In Eastern symbolism the square—signifying the earth in China, the *padma* or lotus in India—has the character of the yoni-terminus. A man's unconscious is likewise feminine and is personified by the *anima*.⁴⁵ The *anima* also stands for the "in-

⁴⁵ The word of the *anima* as I define it is by no means a novelty, but an archetype which we meet in the most diverse places. It was already known as *anima* in the following alchemical papers: Tractatus animae in *Philosophia chemica*, I, p. 117f; "Quintessentialis in tale articulatione corpus continetur, quia ut videtur . . . in hermaphroditum converti. Adhucque quiescent in forma masculi. Apparet semper



54. Heaven looking down and looking inside of "Heaven." "Heaven as a child" (Mk., 1900-1901.)

ferious" function⁶⁶ and for that reason frequently has a shady character, in fact she sometimes stands for evil itself. She is at a rule the fourth person, cf. dreams 10, 11, 13 (para. 195, 197, 198). She is the dark and dreaded maternal womb (fig. 54) which is of an essentially ambivalent nature. The Christian devil is one in these person. The fourth person in the heavenly drama is undoubtedly the devil. In the more harmless psychological version he is merely the inferior function. On a moral

James in *Empire of the Soul*. "From one function man grows a second!" "As the shadow continually follows the body of one who walks in the sun, so our hemispherical Adam though he appears as the form of a man nevertheless always carries about with him Eve or his wife hidden in his body."

⁶⁶Cf. Jung, *Psychological Types*, Del. 30.

valuation he is a man with a function belonging to him and presumably masculine. The feminine element in the dream is kept very dark, the interpretation of the Holy Ghost as Sophia being considered heretical. Hence the Christian metaphysical drama, the 'Prologue in Heaven' has only masculine actors, a point it shares with many of the ancient mysteries. But the feminine element must obviously be somewhere—so it is presumable to be found in the dark. As an illustration of this, we have the ancient Chinese philosophy based on the *Yin*.⁴⁰ Although man and woman unite they nevertheless represent unresolvable opposites which, when activated degenerate into deadly hostilities. This perennial pair of opposites includes every conceivable pair of opposites that men count: hot and cold, light and dark, north and south, dry and damp, good and bad, conscious and unconscious. In the psychology of the functions there are two conscious and therefore masculine functions, the differentiated function and its auxiliary, which are represented in dreams by, say, father and son, whereas the unconscious functions appear as mother and daughter. Since the conflict between the two auxiliary functions is not nearly as great as that between the differentiated and the inferior function, it is possible for the third function—that is, the unconscious auxiliary one—to be raised to consciousness and thus made masculine. It will, however, being with it traces of its contamination with the inferior function, thus acting as a kind of link with the darkness of the unconscious. It was in keeping with this psychological fact that the Holy Ghost should be heretically interpreted as Sophia, for he was the mediator of birth in the flesh, who enabled the deity to come forth in the darkness of the world. No doubt it was this association that caused the Holy Ghost to be suspected of femininity, for Mary was the dark earth of the field—*illa terra virgo nondum fluxus irrigata*—(that virgin earth not yet watered by the rains), as Tertullian called her.⁴¹

101. The fourth function is contaminated with the unconscious and on being made conscious, drags the whole of the unconscious

⁴⁰ *Essentialism in the Development of Psychology*, p. 12. 'Yin' is negatively not only the female but feminine (from *yin-yang*), i.e. the male in the heart of the female, and the female in the heart of the male.

⁴¹ *Adversus Iulianum*, 12 (Migne, P.L., vol. 1, col. 673).

alone with it. We must then come to terms with the latent wishes and try to bring about a synthesis of opposites.⁴⁰ At last a violent conflict breaks out, such as any reasonable man would experience when it became evident that he had to swallow a lot of absurd superstitions. Everything in him would rise up in revolt and he would defend himself desperately against what looked to him like murderous enemies. This situation explains the following dream:

19. DREAM

50 *From now on between two peoples,*

45 This dream depicts the conflict. The conscious mind is defending its position and trying to suppress all its wishes. The first result of this is the expansion of the fourth function, but since it is contaminated with the third, there is a danger of the latter disappearing as well. Things would then return to the state that preceded the present one, when only two functions were conscious and the other two unconscious.

20. DREAM

15 *There are two boys in a cave. A third falls in as if through a pipe.*

10 The cave represents the darkness and unknown of the unconscious; the two boys correspond to the two unconscious functions. Obviously the third must be the auxiliary function which would indicate that the conscious mind had become completely absorbed in the differentiated function. The odds now stand 1 : 1 greatly in favour of the unconscious. We may therefore expect a new advance on its part, and a return to its former position. The 'boys' are an allusion to the dream world (pg. 77), of which more later.

⁴⁰ *Archives* regarded this problem as one of its chief tasks. The *Tierce plecton* (Platon et Freud, p. 25), says: "L'opposition entre conscience et inconscience constitue le problème central de la psychanalyse." For a discussion of the matter behind the fact that the two most central tasks and around together which will govern the life. This synthesis of opposites was often expressed as a fact of good and evil, which, however, was shown to go back to the "Synthesis" of mind, I see (p. 11), where the relationship of Freud and Stern, the old dream of the conscious, is described (see below, para. 25ff.).

20. DREAM

197 *A large transparent sphere containing many little spheres. A green plant is growing out of the top.*

198 The sphere is a whole that embraces all its contents, like which has been brought to a standstill by useless struggle becomes possible again. In Kundalini yoga the "green world" is a name for Ishvara (shiva) emerging from his latent condition.



19. Innermost picture. The triangle now takes the tendency of the universe to converge towards the point of unity. The various representational bodies, the latent growing out of the shell become two bodies. Three. The shining sun of Brahman forms the background. The whole picture now responds to the alchemical opus, the lotus symbolizing the cosmic content, the shell the use of transformation, and the flower the "self" or wholeness—there is Indian painting.

21. DREAM

200 The dreamer is in an American hotel. He goes up on the left to about the third or fourth floor. He has to wait there with a lot of other people. A friend (an actual person) is also there and says that the dreamer should not have kept the dark unknown woman waiting so long below, since he had put her in his (the dreamer's) charge. The friend now gives him an concealed note for the dark woman, on which is written "Salvation does not come from refusing to take part or from running away. Nor does it come from just drifting. Salvation comes from complete surrender, with one's eyes always turned to the center." On the margin of the note there is a drawing: a wheel or wreath with eight spokes. Then a lift-boy appears and says that the dreamer's room is on the eighth floor. He goes on up on the left, this time to the seventh or eighth floor. An unknown red-haired man, standing there, gives him in a friendly way. Then the scene changes. There is said to be a revolution in Switzerland: the military party is making propaganda for "completely throttling the left." The objection that the left is a real enough enemy is met by the

answers that this is just why it ought to be discarded completely. Soldiers in old-fashioned uniforms now appear, who all resemble the red-haired man. They lead their goats with lanterns, stand in a circle, and prepare to shoot at the centre. But in the end they do not shoot and seem to march away. The dreamer wakes up in terror.

- 101 The tendency to re-establish a state of wholeness—already indicated in the foregoing dream—once more comes up against a consciousness with a totally different orientation. It is therefore appropriate that the dream should have an American background. The lift is going up, as is right and proper when something is coming "up" from the "sub-conscious." What is coming up is the unconscious content, namely, the mandala characterized by the number four (cf. figs. 4a, 5a). Therefore the lift should rise to the fourth floor—but as the fourth function is taken, it only rises to "about the third or fourth." This happens not to the dreamer alone but to many others as well, who must all wait like him until the fourth function can be accepted. A good friend then calls his attention to the fact that he should not have kept the dark woman, i.e. the anima who stands for the released function, waiting "below," i.e. in the unconscious, which was just the reason why the dreamer himself had to wait upstairs with the others. It is in fact not merely an individual but a collective problem, for the animation of the unconscious which has become so noticeable in recent times has, as Schiller foretold, raised questions which the nineteenth century never even dreamed of. Nietzsche in his *Zarathustra* decided to reject the "snake" and the "ugliest man," thus exposing himself to an heroic stamp of consciousness which led, logically enough, to the collapse foretold in the same book.

- 102 The advice given in the note is as profound as it is to the point, so that there is really nothing to add. After it has been more or less accepted by the dreamer the action can be resumed. We must take it that the problem of the fourth function was accepted, at least broadly, for the dreamer now reaches the seventh or eighth floor, which means that the fourth function is no longer represented by a quarter but by an eighth, and is apparently reduced by a half.

- 103 Curiously enough, this hesitation before the last step to wholeness seems also to play a part in *Parzifal II*, where, in the

Calmly some, 'resplendent meenahs' come from over the
 sunset;¹⁹

Wentons and Best was on the waves riding,
 Turners That which brings our ill gadding
 In Chelms's giant shield
 Glances a lion were recalled
 These are gods that we are bringing;
 Had them, our high aethers winging.

Sumner, Little in length,
 'High in strength'
 Four horned gods
 Of shape and kind.

Kennet and Great Colours do we bear,
 Turners That our form be manly fair,
 Where then would poets prevail
 Neptune's rage is pacified.



76. The turtle: an idealized sea monster.
 —From *Die drei Schenklinge* (1894)

A "form severe" is brought by "meenahs," feminine figures (cf. figs. 10, 11, 12, 13) who represent as it were the sea and the waves of the unconscious. The word "severe" reminds us of "sever" and historical or geometrical forms which illustrate a definite idea without any romantic (floating) meanings.

¹⁹Based on the translation of Philip Turner in *Die drei Schenklinge*, pp. 147f. Most medievalisms have been necessary to approximate his version to Jung's own meaning.—Turner.]

It "gleams" from the shell of a tortoise¹¹ (fig. 36), which, primitive and cold-blooded like the snake, symbolizes the unconscious. The "image" is somehow identical with the unborn, creative dwarf-gods (fig. 55), hooded and cloaked



77. Entelephora: one of the Ghibli, the founders of Anadolupolis. (6) Bower figure from Roman Lucull. (7) Elia Mithras from Austria

mantles who are kept hidden in the dark casts, but who also appear on the seashore as little figures about a foot high, where, as kumens of the unconscious, they project navigation, i.e., the venture into darkness and uncertainty. In the form of the Dactyls they are also the gods of invention, small and apparently insignificant like the impulses of the unconscious but endowed with the same mighty power, (*Figylos is 'the great, the mighty one.'*)

STRONG: now Three have followed where we led,
THOMAS: But the fourth refused to call;
He the rightful over, he said,
His to think for one and all.

¹¹ The turtle's carapace is an alchemical symbol: a shell or box, with which the cooking vessel was covered on the fire for Alchemists, *see a page over-against*, p. 40.

SARASU: A god may count it sport
To set a goal at naught.
Himour the grace they bring,
And fear their threatening.

400 It is characteristic of Goethe's feeling-oriented nature that the fourth should be the thinker. If the supreme principle is "feeling is all" then thinking has to play an unfavourable role and be subordinated. Part I portrays this development. Since Goethe used as his men model, thinking became the fourth (altered) function. Because of its contamination with the unconscious it takes on the grotesque form of the Cabiri, for the Cabiri, as dwarfs, are chthonic gods and misshapen accordingly. ("I call them pot-bellied freaks of common clay.") They thus stand in grotesque contrast to the heavenly gods and poke fun at them (cf. the "ape of God"). The Nereids and Tritons sing:

Seven there should really be

SARASU: Where, then, stay the other three?

NEREIDS AND TRITONS: That we know not, You had best
On Olympus make your quest
There an eighth may yet be sought
Though none other gave him thought.
Well inclined to us in grace,
Not all perfect yet their race
Belongs there beyond compare,
Yearning, unexplainable,
Pines with hunger's pang to share
In the unattainable.

405 We learn that there are "really" seven of them; but again there is some difficulty with the eighth as there was before with the fourth. Similarly, in contradiction to the previous emphasis placed on their lowly origin in the dark, it now appears that the Cabiri are actually to be found on Olympus for they are eternally striving from the depths to the heights and are therefore always to be found both below and above. The "severe image" is obviously an unconscious content that struggles towards the light. It seeks, and itself is, what I have elsewhere called "the treasure hard to attain."¹² This hypothesis is immediately confirmed:

¹² Jung, *Symbol of Transformation*, intro. 17.

Stanza: Fame is dinned of ancient time,
Honour drops in mire of old,
Though they have the Fleece of Gold,
Ye have the Cabb!.

101 The Golden Fleece is the coveted goal of the ardent, the perilous quest that is one of the numerous symptoms for attaining the unattainable; Thales makes this wise remark about it:

That is indeed what men most seek on earth:
'Tis not alone that gives the coin its worth!

102 The unconscious is always the fly in the ointment, the skeleton in the cupboard of perfection, the painful lie given to all idealistic pronouncements, the earthiness that clings to our human nature and sadly clouds the crystal clarity we long for. In the alchemical view rust, like verdigris, is the metal's sick new skin. But at the same time this leprosy is the vera prima materia, the basis for the preparation of the philosophical gold. The Rosarians say:

Our gold is not the common gold. But thou hast inquired concerning the greenness [*verdura*, presumably verdigris], deeming the basest to be a leprous body on account of the greenness it hath upon it. Therefore I say unto thee that whosoever is perfect in the basest is that greenness only, because that greenness is straightway changed by our alquemy into our most true gold.¹⁸

103 The paradoxical remark of Thales that the rust alone gives the coin its true value is a kind of alchemical quip, which at bottom only says that there is no light without shadow and no psychic wholeness without imperfection. To round itself out, life calls not for perfection but for completeness, and for this the "thorn in the flesh" is needed, the suffering of defects without which there is no progress and no ascent.

104 The problem of three and four, seven and eight, which Goethe has tackled here was a great puzzle to alchemy and goes back historically to the tests ascribed to Christos.¹⁹ In the

¹⁸ *And word*, II, p. 116: a quotation from Seneca. Verdigris is commonly called *malin*, which is one of the numerous symptoms for the stone.

¹⁹ According to Benéfict (*Origines de l'alchimie*, p. 100), the anonymous author called Christos was a contemporary of Ierapheus of Alexandria, and must therefore have lived about the beginning of the 3rd century.



38 Maria Prophetissa. In the background, the union (communion) of upper and lower Egypt, symbolized as one woman (1893)

tribute on the production of the "medical water" it is said: "Therefore the Hebrew prophets cried without restraint, 'One becomes two, two becomes three, and out of the third comes the One as the fourth.'"¹⁹ In alchemical literature this prophetic is taken to be Maria Prophetissa²⁰ (fig. 78), also called the Jewish sister of Moses, or the Egypt and it is not unlikely that she is connected with the Maria of Gnosticism tradition. Epiphanius testifies to the existence of writings by this Maria, namely the *Interrogationes magiae*²¹ and *Interrogationes parvae*²² and to describe a vision of Jesus Christ, on a mountain, caused a woman to come forth from his side and how he mingled himself with her.²³ It is probably no accident that the mag-

¹⁹ *Metaphysica*, *Abbas* (1911) pp. 34, v. 6. The almost literal translation (*Metaphysica*) points to an existing alchemical text.

²⁰ A. G. L. (1911) in *Abbas*, (1911) pp. 34, v. 6. In the text: "Maria Prophetissa in nomine alchemiae," *Abbas*, (1911), 1 pp. 34ff.

²¹ *Epiphanius*, (1911) in *Abbas*, (1911) pp. 34, v. 6. In the text: "Maria Prophetissa in nomine alchemiae," *Abbas*, (1911), 1 pp. 34ff. In the text: "Maria Prophetissa in nomine alchemiae," *Abbas*, (1911), 1 pp. 34ff. In the text: "Maria Prophetissa in nomine alchemiae," *Abbas*, (1911), 1 pp. 34ff.

use of *Mani-jōze* 曼珠沙華 deals with the theme of the auto-sexualisation of *kyōka* in a dialogue with the philosopher Anō²⁷ from which comes the saying, often repeated later: "Mani-jōze with you in true marriage."²⁸ Originally it was "gum *andō*," and it is used here as a secret name for the transforming substance, on account of an adjective quibble. Thus Kharrizōt²⁹ declares that the "red" gum is the "spirit of the sea" — a synonym for the transforming substance. This substance, in the 16c. *kyōka* (no. 100000), is likened by another commentator to the "glue of the world" (*gōshō* 固世), which is the medium between mind and body and the union of both.³⁰ The old treatise "Cosmological cosmogony" explains that the "philosophical man" consists of the "four natures of the world."³¹ Of these three are earthly, or in the earth, but "the fourth nature is the water of the young, namely the vermilion gold which is called red gum and with which the three earthly natures are united."³² We learn here that gum is the crucial fourth nature: it is duplex, i.e., masculine and feminine, and at the same time the one and only sperm-egg-cosmos. So the union of the two is a kind of self-fertilisation, a characteristic always ascribed to the immortal dragon.³³ From these hints it can easily be seen who the philosophical man is: he is the androgynous, original man or *Andropos* of *Carosō* 1600³⁴ (cf. §§§ 64, 88, 107, 109), whose parallel in India is *puruṣa*. Of him the *Barabara* 芭芭拉 *Upāśāda* says: "He was as large as a man and woman combined. He divided his self

²⁷ Anō 阿能: "I am surprised by our people (by the 16c. *kyōka* poets) that I have not as yet written verses on all the *Mani-jōze* dialogues. Yes, in a *Mani-jōze* we have to combine."

²⁸ *Mani-jōze* 曼珠沙華 *kyōka*: 100 *kyōka* 100000 *kyōka* 100000 — 100 *kyōka* 100000. 1 p. 100.

²⁹ *Mani-jōze* 曼珠沙華 *kyōka*, pp. 100.

³⁰ "Aphrodisiac, *Andropos*," *Mani-jōze*, 10, p. 100.

³¹ *Mani-jōze*, pp. 100, 100.

³² *Mani-jōze* 曼珠沙華 *kyōka* 100000 *kyōka* 100000, p. 100. It is noted up the quantities of *Mani-jōze* 曼珠沙華 *kyōka* 100000 *kyōka* 100000.

"Mani-jōze 曼珠沙華 *kyōka* 100000 *kyōka* 100000
 Gōshō 固世 *kyōka* 100000 *kyōka* 100000
 100 *Mani-jōze* 曼珠沙華 *kyōka* 100000
 Gōshō 固世 *kyōka* 100000 *kyōka* 100000"

(*Mani-jōze* 曼珠沙華 *kyōka* 100000 *kyōka* 100000, 100000 *kyōka* 100000).

She has what man is the human with double young gums. . .

This dialogue of *Mani-jōze* 曼珠沙華 *kyōka* 100000.

Delighting in everything man is, indeed, mankind is, (100000).

³³ Cf. the *Mani-jōze* 曼珠沙華 *kyōka* 100000 *kyōka* 100000, p. 100. 100000.

[Adam] is two, and thence arose husband and wife. He united himself with her and men were born," etc.¹⁶ The common origin of these ideas lies in the primitive notion of the bisexual original man.

The fourth nature—as return in the text of the “Vom Nutzen erregt” leads straight to the Antithesis idea that stands for man’s wholeness: that is the conception of a unitary being who existed before man and at the same time represents man’s goal. The one joins the three in the fourth and thus produces the synthesis of the four in a unity²² (fig. 175). We seem to be dealing with much the same thing in the case of seven and eight, though this motif occurs much less frequently in the literature. It is, however, to be found in Paracelsus’ *Enn oder Fiktion der gemeynen Arzneykunst*,²³ to which Goethe had access. “One is powerful, six are subjects, the Eighth is also powerful” and somewhat more so than the first. One is the king, the six are his servants and his son, so here we have King Sed and the six planets or metallic humours as depicted in the Porcose neopaganic novels of Petrus Bonus (Laumann ed., 154ff)²⁴ (fig. 79). As a matter of fact the eighth does not appear in this text: Paracelsus seems to have invented it himself. But since the eighth is even more “powerful” than the first, the crown is presumably bestowed on him. In *Faust II*, the eighth who dwells on Olympus is a direct reference to the Paracelsian text in so far as this describes the “ontology of Olympus” (that is, the structure of the cosmic order).²⁵

211 Returning now to our dream, we find at the critical point — the seventh or eighth floor — the red haired man, a servant of his

Shirley J. R. Hill, *My Mother: The Journals, 1829-1886*

[illegible]

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

22. Poem VIII: The poem serves well as a characterization here as the "bright and clear face of Bashō." The kang and the son are used in the opening, so that in the end only the removed kang and his face remain are left. The unnamed daughter, whose a maiden, ends with his later sickness.

4. *Paracerasia*, group of Haver, 1936.



79. King Naab with his six partners. From *Paradise Lost*, manuscript B, fol. 79a

the "man with the pointed beard" and hence for the third Mephisto, who magnificently changes the scene because he is concerned with something that Faust himself never saw: the "eternal image," symbolizing the supreme measure, the immortal self.²⁰ He changes himself into the soldiers' representatives of uniformity, of collective opinion, which is naturally dead against tolerating anything "unmistakable." For collective opinion the numbers three and seven are, on the highest authority, sacred; but four and eight are the very devil, something inferior—"common clay"—that in the stern judgment of beings of every hue has no right to exist. The "ult" is to be "completely thrashed," meaning the unconscious and all the "sensitive" things that come from it. An antiquated view, no doubt, and one that uses antiquated methods, but even unskilful handmen can hit the mark. For reasons unknown (i.e., not stated in the dream) the demonic attack on the "centre" — to which, according to the advice in the note, "one's eyes must always be turned — peters out. In the drawing on the margin of the note this centre is portrayed as a wheel with eight spokes (cf. fig. 80).

²⁰ The angel Ithael has a "eternal man" (in German) when showing the devil of it. This, in the original version, is "Faust's essence."



20. Mercator turning the rightward wheel which revolves the planets. In one hand he holds the *deflexio parabolae*—"speculum rectilineum" (1594, 1596 used.)

21. Dream:

19. In the square space. The dreamer is sitting opposite the un-
 known woman. She pretends he is supposed to be drawing.
 What he draws, however, is not a face but three seated children
 in spectral dresses in four different colours: red, yellow, green,
 and blue.

20. In connection with this dream the dreamer spontaneously
 drew a circle with quarters tinted in the above colours. It was a
 wheel with eight spokes. In the middle there was a four-petalled
 blue flower. A great many drawings now followed at short inter-
 vals, all dealing with the various variations of the 'centre,' and
 arising from the dreamer's need to discover a configuration that
 adequately expresses the nature of this centre. The drawings
 were based partly on visual impressions, partly on intuitive per-
 ceptions, and partly on dreams.

21. It is to be noted that the wheel is a favourite symbol in al-
 chemistry for the circulating process, the *circulatio*. By this is meant
 firstly the upward and downward, for instance the ascending and
 descending bodies contributing the preparation of vapours,¹⁰ and
 secondly the rotation of the universe as a model for the work.

¹⁰ Cf. the description of the circulation of vapours in the "Tabula magica" (De medicina p. 394)

and hence the ending of the year in which the work takes place. The alchemist was not unaware of the connection between the zodiac and his drawings of circles. The contemporary moral allegories of the wheel emphasize that the *ascension* and *descent* are, among other things, God's descent to man and man's ascent to God. (In the authority of one of St. Bernard's sermons: "By his descent he established for us a painful and wholesome ascent."⁸⁷) Further, the wheel expresses virtues that are important for the work: *continence, abstinence, modesty, equality, and knowledge*.⁸⁸ The mystical associations of the wheel play no small part in Jakob Bohme. Like the alchemists he too operates with the wheel of Ezekiel, saying: "Thus we see that the spiritual life stands turned in upon itself and that the natural life stands turned out of and being itself. We can then liken it to a round spherical wheel that goes on all its sides, as the wheel in Ezekiel there."⁸⁹ He goes on to explain: "The wheel of nature turns in upon itself from without, for God dwells within himself and has such a figure, not that it can be painted, it being only a natural likeness, the same as when God paints himself in the figure of this world, for God is everywhere entire, and so dwells in himself. Mark the outer wheel, the zodiac with the stars, and after it come the seven planets," etc.⁹⁰ "About this figure is not fashioned with unity, it is nevertheless a meditation, and we could make a fine drawing of it on a great circle for the meditation of those of low understanding. Mark therefore, desire goes in upon itself to the heart, which is God," etc.⁹¹ But Bohme's wheel is also the "impression" on alchemical terms, the *revelation* of the eternal will. It is Mother Nature, or the "mind [Gefühl] of the mother, from whence she continually creates and works, and these are the stars with the planetary orb [after the model] of the eternal actus, which is only a spirit, and the eternal mind in the wisdom of God," viz., the Eternal Nature, from whence the eternal spirit proceeded and entered into a creaturely being.⁹² The "property" of the wheel is life in the form of "four halves."

⁸⁷ *See* *sermones in quibus de sapientia doctrinae et morum* . . . Sermon II, *de Ascensione Domini* (Zugos, P. J., vol. 189, col. 5-6).

⁸⁸ *Patristica, Monastica, et Bohemica*, n. 5, "vita."

⁸⁹ *See* *sermones et de sancti Johannis Evangelium* . . . ch. VI, 10.

⁹⁰ *See* *sermones et de sancti Johannis Evangelium* . . . ch. IX, 98.

⁹¹ *De significatione sermonis*, ch. XIV, in *Opera* . . . (Bas., p. 175).

who "manage the dominion in the life-giving mother." These hardly are the four elements "to which the wheel of the mind, viz., the *extrema*, affords soil and divine, so that this whole essence is but one thing only, like the mind of a man. Even as he is in soul and body, so also is this whole essence" — for he is created in the likeness of this "whole essence." But nature in her four elements is also a whole essence with a soul.⁹⁷ This "sulphurean wheel" is the origin of good and evil, or rather it leads into them and out of them.⁹⁸

- ⁹⁷ Bohme's mysticism is influenced by alchemy in the highest degree. Thus he says: "The form of the birth is as a turning wheel, which Mercurius carries in the sulphur,"⁹⁸ The "birth" is the "golden child" (*illus philosophicus* — an hermy of the divine child⁹⁹); whose "master workman" is Mercurius.¹⁰⁰ Mercurius himself is the "fery wheel of the essence" in the form of a serpent. Similarly the (un enlightened) soul is just "wark a fery Mercurius." Vulcan kindles the fery wheel of the essence in the soul when it "breaks off" from God, whence come desire and sin, which are the "wrath of God." The soul is then a "worm" like the "fery serpent," a "larva" and a "monster."¹⁰¹

- ¹⁰² The interpretation of the wheel in Bohme reveals something of the mystical secret of alchemy, and is thus of considerable importance in this respect as well as from the psychological point of view, the wheel appears here as a concept for wholeness which represents the manner of mandala symbolism and therefore includes the *mysterium coniunctionis*.

- ¹⁰³ The idea of the "centre," which the unconscious has been repeatedly thrusting upon the conscious mind of the dreamer, is beginning to gain foothold there and to exercise a peculiar fascination. The next drawing is again of the blue flower (cf. fig. 83), but this time subdivided into eight, then follow pictures of four mountains round a lake in a crater, also of a red ring lying on the ground with a withered tree standing in it, round which a green snake (cf. fig. 19) creeps up with a leftward movement.

- ¹⁰⁴ The layman may be rather puzzled by the serious attention devoted to this problem. But a little knowledge of yoga and of

⁹⁷ Ibid., 46 (p. 176). ⁹⁸ Ibid. ⁹⁹ Ibid., IV, 26 (Bas., p. 37).

¹⁰⁰ Cf. Jung, "The Psychology of the Child Archetype."

¹⁰¹ Bohme, *De ignis natura sermo*, ch. IV, 21 (Bas., p. 37).

¹⁰² Bohme, *Geoprotic natur philosophica und architectonica Serio*, 11-14.

which, with a four-petaled blue flower in the middle was inter-
 preted by the dreamer when the dream represents in personified
 form the dreamer reproduces as an abstract ideogram. This
 might well be a hint that the meaning of the personification
 could also be represented in quite another term. This "other
 term" thus named flower denoted more refers back to the act
 of defining dream itself in the same passage when we pointed
 out its analogy with the irregular cross. The analogy is confirmed
 here. In this dream, moreover, the wheel of the Christian Etern-
 ity has been overshadowed or "coloured" by the alchemical qua-
 trinity. The mandala appears as a combination of time and space.
 The *Rosarium* quotes a similar statement from the "Elegiacus
 aureus": "Vultus" . . . "clamat voce magna: inquit, Ego
 sum alius niger et rubens citrinus."¹⁰ The volume . . . ex-
 claims in a loud voice: I proper white black and the red yellow.
 On the other hand it is stressed that the lapis annis "varies
 colours in itself. We can thus take it that the quadrants repre-
 sented by the colours is a kind of preliminary stage of the lapis.
 This is confirmed by the *Rosarium*: "Quia sic ut in terra sunt
 elementa" (*Ch. lxxx. 64. 88. 107*). The same applies to the
suave philosophicum: "In the world there are elements are con-
 tained in equal proportions."¹¹ The fact is that the four colours
 in the dream represent the mandala in form ready for quaterni-
 ty, and thus is the squared circle (fig. 70a) which, according to
 the alchemists, corresponds to the lapis in accordance with its round-
 ness or perfect simplicity. For this reason I wrote for the prepa-
 ration of the lapis, attributed to Raymondus, says:

Take of the earth that is most simple and round, and the most like
 of the triangle or quadrangle. It is the round, for the round is
 nearer to simplicity than the triangle. Hence it is to be noted that

¹⁰ *Ch. lxxx. 98. 107. 112*. The alchemical colours, white and red, are all round
 for its roundness.

¹¹ This quotation from Hermetus is known to alchemists, reading: "The passage
 from myself. Ego sum alius niger et rubens citrinus et quatuor dies in seque-
 lationem sunt. All are the white of the flower, and the red of the white will be
 make of the red, and I speak now directly for that was three months ago we
 passed by four colours, in contrast to the knowledge of their knowledge, and their
 four nature and three colours in the lapis." (*Ch. alchemis. p. 7. 1*)

¹² *Ch. alchemis. 118. p. 107*. "Lapis mundi est in quatuor elementis."

¹³ *Ch. lxxx. p. 108*. "In alio sunt quatuor elementa, in quatuor proportionem quatuor."

to attain." The dreamer's *apna* amounts to an enormous (or caputational) effort of the efforts of Hermetic philosophy. (More about the diamond in dreams 37, 38, 39 below.)

23. *Dharm*:

107 It is a question of constructing a central point and making the figure symmetrical by reflection at this point.

108 The word "constructing" points to the synthetic character of the *apna* and also to the laborious building process that takes the dreamer's energy. The "symmetry" is an answer to the conflict in dream 22 ("completely throwing the left"). Each side must perfectly balance the other as its mirror image, and this image is so full at the "central point," which evidently possesses the property of reflection—it is a *mirror*,¹¹² a crystal or sheet of water (cf. fig. 200). This power of reflection seems to be another allusion to the underlying idea of the *lapta*, the mirror philosophy, the *chakra*, the *apna* *mantra*, etc. (cf. fig. 26).

109 Just as the "right" denotes the world of consciousness and its principles, so by "reflection" the picture of the world is to be turned round to the left, thus producing a corresponding world in reverse. We could equally well say: through reflection the right appears as the reverse of the left. Therefore the left seems to have as much validity as the right—in other words, the unconscious and its *chakra* for the most part unintelligible—order becomes the symmetrical counterpart of the conscious mind and its contents, although it is still not clear which of them is reflected and which reflecting (cf. fig. 25). To carry our reasoning a step further, we could regard the centre as the point of intersection of two worlds that correspond but are oriented by reflection.¹¹³

110 The idea of creating a symmetry would thus indicate some kind of climax in the task of accepting the unconscious and incorporating it in a general picture of the world. The unconscious here displays a "cosmic" character.

¹¹² A quotation from Hermes is cited on p. 270. (Page 271 is blank as now found. The text regarding the unconscious was written in 1925, the same time whether he had not yet related his own work to a mirror in 1924 or quite.)

¹¹³ There are very interesting parapsychological parallels in this text. I cannot discuss them here.

28. DREAM:

87 "It is night, *with stars in the sky*. A voice says, 'Now it will begin.' The dreamer asks, 'What will begin?' He recognizes the voice as his: "The revolution can begin." Then a shooting star falls in a certain leftward curve. The scene changes, and the dreamer is in a rather quieted night club. The proprietress appears to be an anthropoidous creature, as there were bedraggled-looking girls. A quartet starts about left and right. The dreamer then leaves and comes in and the proprietress of a room is a taxi. Then he is in the bar again. The proprietress says, "What they want about left and right did not satisfy my feelings. Is there really such a thing as a left and a right side of human society?" The dreamer answers, "The existence of the left does not contradict that of the right. They both exist in everyone. The left is the mirror image of the right. Whenever I feel it like that, as a mirror image, I am at one with myself. There is no right and no left side to human society, but there are conventional and reputed people. The reputed are those who can fulfill only one side of themselves, either left or right. They are well in the childhood state." The proprietress says meditatively, "Now that's much better," and goes about her business.

88 "I have given this dream in full because it is an excellent illustration of how the ideas formed in the last dream have been taken up in the dreamer. The idea of symmetrical proportion has been stripped of its common character and translated into psychological terms, expressed in social symbols. "Right" and "left" are used almost like political slogans.

89 "The beginning of the dream, however, is still under the cosmic aspect. The dreamer noted that the curved curve of the shooting star corresponded exactly to the line he drew when sketching the pattern of the eightfold flower (fig. 83). The curve formed the edge of the petals. Thus the shooting star traces the outline, so to speak, of a flower that spreads over the whole starry heaven. What is now beginning is the emanation of the light." This cosmic flower corresponds roughly to the rose in Dante's *Paradiso* (fig. 84).

90 "The cosmic nature of an experience—as an aspect of some

87 See page 49. 88 See also the notes on a case of the dream of the *Golden Dream*, in *Case 1*.



By Dante being led before God in the heavenly court. Illustration for the
Divine Comedy, Canto XXXI. London: T. Agnew & Sons, 1895. (p. 102)

inner occurrence that can only be understood psychologically — is offensive and at once provokes a reaction "from below." Evidently the center aspect was too high and is compensated "downward," so that the symmetries is no longer that of two world pictures but merely of human society in fact of the dreamer himself. When the proprietor remarks that the latter's psychological understanding is "much better," he is making an estimate whose conclusion should run: "but still not good enough."

17. The quarrel about right and left that starts in the bar is the conflict which breaks out in the dreamer himself when he is called upon to recognize the symmetry. He cannot do this because the other side looks so suspicious that he would rather not investigate it too closely. That is the reason for the magical circumambulation (driving round the square): he has to stay inside and learn to face his mirror image without running away. He does this as best he can, though not quite as the other side would wish. Hence the somewhat chilly recognition of his mirror

17. VISUAL IMAGINATION:

18. A circle with a green tree in the middle. In the circle a fierce battle is raging between angels. They do not see the tree.

19. Evidently the conflict between right and left has not yet ended. It continues because the angels are still in the "childhood state" and therefore, being "lopsided," only know either the left or the right but not a third that stands above the conflict.

18. VISUAL REPRESENTATION:

20. A circle within a steep lead up to a basin with a fountain inside.

21. When a condition is unsatisfactory because some essential aspect of the unconscious content is lacking, the unconscious process reverts to earlier symbols, as is the case here. The symbolism goes back to dream 13 (par. 134), where we met the mandala garden of the philosophers with its fountain of aqua vivida (fig. 84; cf. also figs. 25, 26, 56). Castle and basin emphasize the mandala, the rose of medieval symbolism.¹¹⁶ The "rose garden of the philosophers" is one of alchemy's favourite symbols.¹¹⁷



¹¹⁶ Vaih, "Die Geheimgesprache, Densum."

¹¹⁷ Cf. "Rosarium mystic," *Die alchemica*, p. 399.

84. The fountain in the walled garden, symbolizing consciousness in wholeness: a fountain particularly characteristic of alchemy—Borchius, *Symbolica graphica* (1704)



29. VISUAL IMPRESSIONS

86 A bunch of hairs, then the sign , but it should be .

87 A rose bouquet is like a fountain flowing out. The meaning of the first sign—possibly a rose—is not clear, whereas the correction represents the eightfold flower (fig. 86). Evidently a mistake is being corrected which somehow impaired the wholeness of the rose. The aim of the reconstruction is to bring the problem of the mandala—the correct valuation and interpretation of the “centre”—once more into the field of conscious men.

30. DREAM

88 The dreamer is sitting at a round table with the dark unknown man.

89 Whenever a process has reached a culmination as regards either its clarity or the wealth of inferences that can be drawn from it, a regression is likely to ensue. From the dreams that come in between the ones we have quoted here it is evident that the dreamer is finding the insistent demands of wholeness somewhat disagreeable; for their satisfaction will have far-reaching practical consequences, whose personal nature, however, lies outside the scope of our study.

90 The round table again points to the circle of wholeness, and the anima comes in as representative of the fourth function, especially in her “dark” aspect, which always makes itself felt when something is becoming concrete, i.e., when it has to be translated, or threatens to translate itself, into reality “Dark”



Fig. 1. The original pattern shown as the eighth-century form of stream. "Revised by
 figures-entomologist" (18th, 19th century)

means children, i.e. innocence and clarity. This is also the source of the fear that causes the repression.¹¹⁷

jr. DREAM:

"1" *The dreamer is sitting with a certain amount of independent aspect at a round table, the top seems a glass filled with a gelatinous mass.*

"2" This dream is an advance on the last in that the dreamer has accepted the "dark" as her own darkness, in the extent of possessing a real "shadow" belonging to him personally.¹¹⁸ The anima is thus relieved of the mental inferiority projected upon her and can take up the living and creative function¹¹⁹ which is properly her own. This is represented by the glass with its peculiar contents which we, like the dreamer, may compare with the undifferentiated "life mass" in dream 18 (par. 154). It was then a question of the gradual transformation of primitive animality into something human. So we may expect something of the sort here, for it seems as if the spiral of inner development had come round to the same point again, though higher up.

117 Symbolic Psychology (philosophy) by H. G. G. Jung, p. 100, Vol. 5, III, 1951. "We are quick to get on to what hides also our unconscious from ourselves and keep our hands from that which is too dark, as if it belonged to the gods of the earth."

118 Although the content of this study does not permit a full discussion of the psychology of dreams I must make a few remarks on dreams as a process. Putting together as one single dream relationships being conscious or not together. The main table indicates that the figures here were brought together for the purpose of wholeness. If the anima figure (the projected unconscious) is separated from ego-consciousness and remains unconscious, it means that there is an isolating layer of personal consciousness, emotional barriers, the ego and the anima. The existence of a personal ego without proof that content of a personal nature which could really be made conscious are being kept unconscious for the good reason. There is thus an inadequate or even non-existent consciousness of the shadow. In studies concerned with a isolated individuality and especially all these qualities we find parallelism, especially in dreams, and are not being conscious, but there remains each with each other, a state that is being noted in dreams by "marriage" of the two. But if the existence of the anima for the shadow is accepted and understood, a separation of these figures seems as has happened in the case of our dreamer. The shadow is at its recognition as it belongs, and the anima is not belonging to the ego.

119 Cf. what I have said about the anima in "The Archetype of the Liberator" (Lectures) part 10. In Heracles' dream (4) the remarkable truth she is told, that highest acceptance and source contains of the rational which fully characterizes her function as mediator between conscious and unconscious.



86. The alchemical apparatus for distillation, the *alembic*, with the *serpens* of the *alembic*. *Mercurius-alembic*, *Transmutatio de Lapide philosophico* (1678)

89 The glass corresponds to the inner ear of alchemy (fig. 86) and its content to the living, semi-organic mixture from which the body of the *lapis*, endowed with spirit and life, will emerge — or possibly that strange Eusebian figure who hurls into flame three times: the Boy Character, the Homunculus who is clothed against the theme of Galatea, and Euphorion (all symbolizing a dissolution of the 'centre' into its unconscious elements). We know that the *lapis* is not just a "stone" since it is expressly stated to be composed "de re animali, vegetabili et minerali," and to consist of body, soul, and spirit,¹² moreover, it grows from flesh and blood.¹³ For which reason the philosopher (Hermes in the "*Liberi smagmina*") says: "The wind hath carried it in his belly" (fig. 100). Therefore "wind is air, air is life, and life is soul" "The stone is that thing midway between perfect and imperfect bodies, and that which nature herself begins is brought to perfection through the art." ¹⁴ The stone "is named the stone of immortality" (*lapis immortalis*).¹⁵

90 The dream takes up the question of giving the centre life and reality — giving birth to it, so to speak. That this birth can arise from an amorphous man has its parallel in the alchemical idea of the *prima materia* as a chaotic *massa informis* impregnated by the seeds of life (figs. 162, 163). As we have seen, the qualities of gum arabic and glue are attributed to it, or again it is called viscous and waxy. (In Paracelsus the "*Xenos*" is the arcane substance). Although modern conceptions of nutrient soil, jelly-like growth, etc., underlie the dreamer's "gelatinous mass," the alchemical association with far older alchemical ideas

¹² *Hermetism, Art. mag.*, II p. 299. ¹³ *Ibid.*, p. 292.

¹⁴ *Ibid.*, 196. ¹⁵ *Ibid.*, 291.

87. The Virgin in the act of
the *Shimo Shiki*—from a
Yamanaka. *Shimo Shiki* gives
the virgin *Shimo* (1791)



and ponds, and these, although not consciously present, nevertheless exert a powerful unconscious influence on the choice of symbols.

32. *Dagawa*:

88. The discoverer receives a letter from an unknown woman. She writes that she has passed the *Shimo Shiki* and is attached to the letter, looking roughly like this:



89. The discoverer receives a letter from an unknown woman. She writes that she has passed the *Shimo Shiki* and is attached to the letter, looking roughly like this:

In the present forest there are numbers of monkeys. There are herds of white gazelles about.

146 The initial reports that stars are painful processes going on in the life-creating centre, which in this case is no longer the "glow" containing the life-mass but a point designated as a "meris" to be reached, to the spiral vortex, by means of a *gyrotranslocation*. At all points the spiral emphasises the centre and hence the meris, which is a symbol frequently employed for the alchemical vessel: *pu* 24 is one of the basic meanings of the Eastern mandala.¹² The serpentine line leading to the vessel is analogous to the healing serpent of Asclepius (*he* 29, 30) and also to the Tinnin symbol of *hōwa hōshū*, the creative, latent god without extension in space who, in the form of a point or *hugan*, is entwined three and a half times to the Kandel-*re* serpent.¹³ With the palmetal forest we meet the animal in *ape mond* again, which appeared before in vision 22 of the first series (*pu* 17) and in dreams 14 and 18 of this series (*he* 18). In vision 22 it led to the announcement that "everything must be ruled by the light" and in dream 18 to the "manly figured" head. Similarly the present dream ends with a reminder of white "glaciers," reminding the dreamer of an earlier dream, not included here, in which he beheld the Milky Way and was having a conversation about immortality. Thus the glacier symbol is a bridge leading back again to the cosmic aspect that caused the regression. But, as is nearly always the case, the earlier content does not return in its first simple guise—it brings a new complement with it, which, though it might have been expected logically, is no less repugnant to the intellectual consciousness than the cosmic aspect was. The complication is the memory of the conversation about immortality. This theme was

[illegible]

New York Journal, The Industrial Revolution



88. *Salomon and His Court*—Roman de Barre on the left—Mss. Paris, 1268, 1269, 1

already hinted at in dream 9 (pp. 134) with its pendulum clock, a *perpetuum mobile*. Immortality is a clock that never runs down, a mandala that revolves eternally like the heavens. Thus the cosmic aspect retains with interest and compound interest. This might easily prove too much for the decanter, for the "scientific" stomach has very limited powers of digestion.

89. The unconscious does indeed put forth a bewildering profusion of mandalances for just a little thing we call the mandala or "self." It almost seems as if we were ready to go on dreaming in the unconscious the age-old dream of alchemy, and to continue to pile new visions on top of the old, only to know as much or as little about it in the end as the ancients themselves. I will not enlarge upon what the *typos* meant to our forefathers, and what the mandala *gott* means to the Lamai and Taniut, Amer-

and Pao-hsi Indian: the "golden pill"¹²⁷ in the Taoist, and the "golden seed" in the Hindu. We know the texts that give us a visual idea of all this. But what does it mean when the unconscious suddenly persists in presenting such abstract symbolism to a cultured European? The only point of view I can apply here is a psychological one. There may be others with which I am not familiar. From this point of view, as it seems to me, everything that can be grouped together under the general concept "mandala" expresses the essence of a certain kind of attitude. The known attitudes of the conscious mind have definable aims and purposes. But a man's attitude towards the self is the only one that has no definable aim and no visible purpose. It is *enough* to say "self," but exactly what have we said? That remains shrouded in 'metaphysical' darkness. I may define "self" as the totality of the conscious and unconscious psyche, but this totality transcends our vision; it is a veritable *lapsus mirabilis*. In so far as the unconscious exists it is not definable, its existence is a mere postulate and nothing whatever can be predicated as to its possible contents. The totality can only be experienced in its parts and then only in so far as these are contents of consciousness; but *qua* totality it necessarily transcends consciousness. Consequently the "self" is a pure borderline concept similar to Kant's *Ding an sich*. True, it is a concept that grows steadily clearer with experience—in our dreams, that—without, however, losing anything of its transcendence. Since we cannot possibly know the boundaries of something unknown to us, it follows that we are not in a position to set any bounds to the self. It would be wildly arbitrary and therefore unscientific to restrict the self to the limits of the individual psyche, quite apart from the fundamental fact that we have not the least knowledge of these limits, seeing that they also lie in the unconscious. We may be able to indicate the limits of consciousness, but the unconscious is simply the unknown psyche and for that very reason illimitable because indeterminable. Such being the case, we should not be in the least surprised if the empirical manifestations of unconscious contents bear all the marks of something illimitable, something not determined by space and time. This quality is numerous and therefore alarming, above all to a cautious mind that knows the value of

¹²⁷ Synonymous with the "golden flower."

precisely delimited concepts. One is glad not to be a philosopher or theologian and so under no obligation to meet such numina professionally. It is all the worse when it becomes increasingly clear that numina are psychic entities that force themselves upon consciousness, since night after night our dreams practice philosophy on their own account. What is more, when we attempt to give these numina the slip and angrily reject the alchemical gold which the unconscious offers, things do in fact go badly with us, we may even develop symptoms in defiance of all reason, but the moment we face up to the standing block and make it —if only hypothetically—the cornerstone, the symptoms vanish and we feel “unaccountably” well. In this dilemma we can at least comfort ourselves with the reflection that the unconscious is a necessary evil which must be reckoned with, and that it would therefore be wiser to accompany it on some of its strange symbolic wanderings, even though their meaning be exceedingly questionable. It might perhaps be conducive to good health to rehearse Nietzsche’s “lesson of earlier humanity.”

148 The only objection I could make to such rationalist explanations is that very often they do not stand the test of events. We can observe in these and similar cases how, over the years, the mastery of the self becomes so evident that consciousness has to rise to still greater feats if it is to keep pace with the unconscious.

149 All that can be ascertained at present about the symbolism of the mandala is that it portrays an autonomous psychic fact, characterised by a phenomenology which is always repeating itself and is everywhere the same. It seems to be a sort of atomic nucleus about whose innermost structure and ultimate meaning we know nothing. We can also regard it as the actual —i.e., effective—reflection of a conscious attitude that can state neither its aim nor its purpose and, because of this failure, projects its activity entirely upon the visual centre of the mandala.¹⁵⁰ The compelling force necessary for this projection always lies in some situation where the individual no longer knows how to help himself in any other way. That the mandala is merely a psychological reflex is, however, contradicted firstly by the autonomous nature of this symbol, which sometimes manifests itself

¹⁵⁰ Projection is considered here a spontaneous phenomenon and not the deliberate extrapolation of anything. It is not a phenomenon of the will.



As The patient mending his young
with its torn flesh, his Slavery of Christ
—Rosa Lee, *Symbolic Figures* (1904)

with overwhelming spontaneity in dreams and visions, and secondly by the anonymous nature of the anonymous as such, which is not only the original form of everything psychic but also the confusion we pass through in early childhood and to which we return every night. There is no evidence for the assertion that the activity of the psyche is merely reactive or reflex. This is at best a biological working hypothesis of limited validity. When raised to a universal truth it is nothing but a materialistic myth, for it overlooks the creative capacity of the psyche, which—whether we like it or not—exists, and in face of which all so-called “causes” become mere occasions.

33. DREAM:

“A battle among angels, in which brutal cruelties are perpetrated.”

As was to be foreseen, the new complication (“immortality”) has started a furious conflict, which makes use of the same symbols as the analogous situation in dream 27 (par. 238).

34. DREAM:

A conversation with a friend. The dreamer says, “I must carry on with the figure of the bleeding Christ before me and persevere in the work of self-redemption.”

This, like the previous dream, points to an extraordinary, subtle kind of suffering (cf. 84) caused by the breaking through of an alien spiritual world which we find very hard to accept—hence the analogy with the tragedy of Christ: “My kingdom is not of this world.” But it also shows that the dreamer is now continuing his task in deeply earnest. The reference to Christ may well have a deeper meaning than that of a mere moral re-

under we are concerned here with the process of individuation, a process which has constantly been held up to Western man in the dogmatic and religious model of the life of Christ. The accent has always fallen on the "historicity" of the Saviour's life, and because of this its symbolical nature has remained in the dark, although the Incarnation formed a very essential part of the symbolism already. The efficacy of dogma, however, by no means rests on Christ's unique historical reality, but on its own symbolical nature, by virtue of which it expresses a more or less ubiquitous psychological assumption quite independent of the existence of any dogma. There is thus a "pre-Christian" as well as a "post-Christian" Christ, in so far as he is an autonomous psychological fact. At any rate the doctrine of prefiguration is founded on this idea. In the case of the modern man, who has no religious assumptions at all, it is therefore only logical that the Anthropos or Puerus figure should emerge, since it is present in his own psyche (Iops. 117, 195).

38. DREAM

151. *An actor crashes his bar against the wall, where it looks like this.*



152. *At certain intervals not included here shows the "actor" refers to a definite fact in the dreamer's personal life. Up to now he had maintained a certain fiction about himself which prevented him from taking himself seriously. This fiction has become incompatible with the serious attitude he has now attained. He must give up the actor, but it was the actor in him who repeated the self. The bar refers to the first dream of all, where he put on a stranger's hat. The actor throws the bar against the wall, and the bar proves to be a mandala. So the "strange" hat was the self, which at that time—while he was still playing a fictitious role—seemed like a stranger to him.*

26. DREAM:

258 *The dreamer enters in a taxi to the Rathausplatz, but it is called the "Hafenhof."*

259 I mention this dream only in passing because it shows the formative nature of the *lexicon*, just as *harten* (conchlike [enclosed garden]) is often used as an image for the Virgin Mary in medieval hymns, and *rose crystal* is one of her attributes in the Library of Loreo (pl. fig. 26).

27. DREAM:

260 *There are circles outlined in light around a dark center. Then the dreamer is wandering about in a dark cave, where a battle is going on between good and evil. But there is also a prince who knows everything. He gives the dreamer a ring set with a diamond and places it on the fourth finger of his left hand.*

261 The circulation of light that started in dream 26 reappears more clearly. Light always refers to consciousness, which at present runs only along the periphery. The centre is still dark. It is the dark cave, and to enter it is obviously to set the conflict going again. At the same time it is like the prince who stands aloof, who knows everything and is the possessor of the precious stone. The gift means nothing less than the dreamer's vow to the self for as a rule the wedding ring is worn on the fourth finger of the left hand. True, the left is the unconscious, from which it is to be inferred that the situation is still largely shrouded in unconsciousness. The prince seems to be the representative of the *argenteus regis* (fig. 54, cf. commentary to dream 20, p. 142). The dark cave corresponds to the vessel containing the warring opposites. The self is made manifest in the opposites and in the conflict between them; it is a *coincidentia oppositorum*. Hence the way to the self begins with conflict.

28. DREAM:

262 *A circular table with four chairs round it. Table and chairs are empty.*

263 This dream confirms the above conjecture. The mandala is not yet "in use."



90 The bear represents the dangerous aspect of the price, material (Thomas Aquinas quoted), "De animalibus" (Mh., sixth tract.)

39. VITAL IMPRESSION:

90 The dreamer is falling into the abyss. At the bottom there is a bear whose eyes glow alternately in four colours: red, yellow, green, and blue. Actually it has four eyes that change into four lights. The bear disappears and the dreamer goes through a long dark tunnel. Light is shimmering at the far end. A treasure is there, and on top of it the ring with the diamond. It is said that this ring will lead him on a long journey to the east.

91 This waking dream shows that the dreamer is still preoccupied with the dark centre. The bear stands for the chronic element that might seize him. But then it becomes clear that the animal is only leading up to the four colours (cf. dream 25, par. 212), which in their turn lead to the tapes, i.e., the diamond whose prism contains all the hues of the rainbow. The way to the east probably points to the unicorn as an antipode. Ac-

According to the legend the Great Stone comes from the east and must return there again. In alchemy the bear corresponds to the nigredo of the process involving *alq. nig.*, whence comes the colourful *corde puerile*.

40. DREAM:

40a Under the guidance of the unknown person the dreamer has to discover the Pole of the risk of his life.

40b The Pole is the point in and which everything turns – hence another symbol of the self. Alchemy also took up this analogy: "In the Pole is the heart of Mercurius, who is the true fire wherein his master rests. When navigating over this great sea . . . he sets his course by the aspect of the North star" ¹²⁵ Mercurius is the world soul, and the Pole is its heart (fig. 120). The idea of the cosmic march (fig. 91, cf. fig. 81) coincides with that of the collective unconscious whose centre is the self. The symbol of the sea is another synonym for the unconscious.

41. VISUAL REPRESENTATION:

41a Yellow ball (yellow) moved to the left in a circle

41b Rotation about a centre, resulting dream in (par. 45²)

42. DREAM:

42a An old master points to a spot on the ground illuminated in red.

42b The philosopher shows him the "center." The redness may mean the dawn, like the *albedo* in alchemy, which as a rule immediately preceded the completion of the work.

43. DREAM:

43a A yellow light like the sun issues through the fog, but it is weak. Light rays go out from the centre. This is the point of penetration: the light ought to pass through, but has not quite succeeded.

43b The dreamer himself observed that the point of penetration was identical with the Pole in dream 40. So it is, as we surmised, a question of the sun's appearing, which now turns yellow. But

¹²⁵ "In polo est cor Mercurii, qui totus est ignis, in quo regnes est Mercurius totus, navigans per mare hoc magnum . . . cursum deus est per septentrionem ad septentrionem — Philadelphus, "De rebus apocryphis" (München: Des. Petrus), p. 377.



31. Anna Heyck.—Therapeutic Gymnastics, Queen
 Victoria (1912)

the light is still murky, which probably is the result of its descending. The penetration reaches to the need for effort in coming to a decision. In ordinary waking consciousness other consciousness with the subject. The light is yellow or reddish yellow.

32. DREAM:

32. The dreamer is in a square enclosure where he must keep still. It is a prison for the prisoners of oblivion. I watched a woman in a charge of these. The prisoners start moving and begin to circulate round the periphery. The dreamer would like to run away, but may not do so. One of the children turns into an animal and bites him in the calf (fig. 118).

33. The lack of clarity demands further efforts of concentration, hence the dreamer keeps himself still in the childhood state

(figs 94, 96), hence "topside" (cf. dream 26, par. 277), and imprisoned in the tension in the charge of a wicked mother-anima. The animal appears in dream 18 (par. 189) and he is bitten, i.e., he must expose himself and pay the price. The circumlocution means, as always, concentration on the centre. He finds this state of tension almost unendurable. But he wakes up with an intense and pleasant feeling of having solved something, "as if he held the diamond in his hand." The children point to the dwarf motif, which may express Cabalistic elements, i.e., it may represent unconscious formative powers (see dreams 58ff., below), or it may at the same time allude to his still childlike condition.

43. DREAM:

71 *A parade ground with troops. They are not equipping themselves for war but form an eight-rayed star rotating in the left.*

72 *The essential point here is that the conflict seems to be overcome. The sun is not in the sky and not a diamond, but a configuration on the earth formed by human beings.*

44. DREAM:

73 *The dreamer is imprisoned in the square enclosure. Lions and a wicked sorceress appear.*

74 *He cannot get out of the chthonic prison because he is not yet ready to do something that he should. (This is an important personal matter, a duty even, and the cause of much misgiving.) Lions, like all wild animals, indicate latent affects. The lion plays an important part in alchemy and has much the same meaning. It is a "fiery" animal, an emblem of the devil, and stands for the danger of being swallowed by the unconscious.*

45. DREAM:

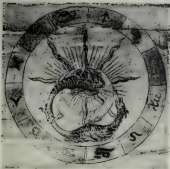
75 *The very old man shows the dreamer a place on the ground marked in a peculiar way.*

76 *This is probably the place on earth where the dreamer belongs if he is to realize the self (similar to dream 42).*

46. DREAM:

77 *An acquaintance wins a prize for digging up a potter's wheel.*

78 *The potter's wheel rotates on the ground (cf. dream 45) and*



42. The alphabetical process in the solar. (Wapiti Journals, 1895, 1904)

produces earthenware ("earthly") vessels which may figuratively be called "human bodies." Being round, the wheel refers to the self and the creative activity in which it is manifest. The potter's wheel also symbolizes the recurrent theme of circulation.

43. DREAM:

A wavy figure writing. At the cardinal points of the circle there are pictures representing the seasons.

Just as the place was defined before, so now the time. Place and time are the most general and necessary elements in any definition. The determination of time and place was started right at the beginning (cf. dreams 7, 8, 9; parts 150-94). A definite location in place and time is part of a man's reality. The seasons refer to the quartering of the circle which corresponds to

the cycle of the year (fig. 92). The year is a symbol of the original man!¹² (figs. 92, 102, 103). The rot. then motif indicates that the symbol of the cycle is to be thought of not as static but as dynamic.

90. DREAM:

- ¹⁰¹ The unknown man gets the dreamer a precious stone. But he is attacked by a gang of apaches. He runs away, nightmarily and is able to escape. The unknown woman tells him afterwards that it is all not at all. He is, however, he will have to stand his ground and not run away.

- ¹⁰² When a definite time is added to a definite place one is rapidly approaching reality. That is the reason for the gift of the jewel, but also for the fear of dream— which robs the dreamer of the power to make up his mind.

91. DREAM:

- ¹⁰³ There is a feeling of great tension. Many people are circulating round a large central oblong with four smaller oblongs on its sides. The circulation in the large oblong goes to the left and in the smaller oblongs to the right. In the middle there is the eight-rayed star. A hand is placed in the centre of each of the smaller oblongs containing red, yellow, green, and cobalt-blue water. The water rotates to the left. The disquieting question arises: Is there enough water?



- ¹⁰⁴ The colours point once more to the preliminary stage. The "disquieting" question is whether there is enough water of life—aqueous matter, energy, libido—to reach the central star (i.e., the

¹² See "Fettersham as a Special Phenomenon," pp. 104, 111.

"core" or "kernel" of new drawing. The circulation in the central oblong is still going to the left, i.e., consciousness is moving towards the unconscious. The centre is therefore not yet sufficiently illuminated. The rightward circulation in the smaller oblongs, which represent the quadrants, seems to suggest that the four functions are becoming conscious. The four are essentially characterized in the four colours of the rainbow. The striking fact here is that the blue is missing, and also that the square ground plan has suddenly been abandoned. The horizontal has extended such as the cost of the vertical. So we are dealing with a "disturbed" mandala.¹⁰² We might add by way of caution that the ambivalent arrangement of the functions has not yet become sufficiently conscious for their characteristic polarity to be assigned.¹⁰³ The predominance of the horizontal over the vertical indicates that the ego-consciousness is uppermost, thus entailing a loss of height and depth.

32. Detail

¹⁰⁴ A vertiginous dance hall. Everybody is going round the perimeter to the left. A dancer in the centre is kernel. "To the height!" But the dancer has first to go into the adjoining room in each space unit. Then the people climb down rope ladders to the water.

¹⁰⁵ The race has come to pass on to the "kernel" or core of the matter, but the distance still has a few more "hard nuts" to crack in the little rectangle (the "adjoining room", i.e., in one of the four functions). Meanwhile the process goes on and descends to the "water." The vertical is thus lengthened, and from the sources following we again get the square which expresses the complete symmetry of conscious and unconscious with all its psychological implications.

¹⁰² I must not make a mistake here to state. This must of all forms that derive from the circle, square, etc., and that are variations of these based not on themselves but on the circle, square, etc. I cannot say, as we have seen something of ambiguity. There can be lines as well as lines of lines. The lines must be and be further signs of the same and different symbols must be drawn, and that we are here a well known fact for the circle. Thus suggests the predominance of above and below, and the cost of the physical and "material" way.

¹⁰³ Cf. the psychological function in *Psychological Types*, ch. 8.

33. DREAM:

100 The dreamer finds himself in an empty square room which is receiving a voice from a door over the top. "Don't let him out. He won't pay the tax!"

101 This refers to the dreamer's inadequate self-realization in the personal matter already alluded to, which in this case was one of the eventual conditions of individuation and therefore could not be circumvented. As was to be expected, after the preparatory emphasis on the vertical in the preceding dream, the square is now re-established. The cause of the disturbance was an underestimation of the demands of the unconscious (the vertical), which led to a flattening of the personality (recumbent oblong).

102 After this dream the dreamer worked out six mandalas in which he tried to determine the right length of the vertical, the form of "circulation," and the distribution of colour. At the end of this work came the following dream (given unbridged):

34. DREAM:

103 I come to a strange, solemn house—the "House of the Gathering." Many candles are burning in the background, arranged in a peculiar pattern with four points running upward. Outside, at the door of the house, an old man is posted. People are going in. They say nothing and stand motionless in order to collect themselves inwardly. The man at the door says of the visitors to the house, "When they come out again they are cleansed." I go into the house myself and find I can concentrate perfectly. Then a voice says: "What you are doing is dangerous. Religion is not a tax to be paid so that you can rid yourself of the woman's image, for this image cannot be got rid of. For unto them who use religion as a substitute for another side of the soul's life, they are in error and will be rewarded. Religion is no substitute; it is to be added to the other activities of the soul as the ultimate completion. Out of the fulness of life shall you bring forth your religion; only then shall you be blessed!" While the last sentence is being spoken in ringing tones I hear distant music, simple chords as an organ. Something about it reminds me of Wagner's *Five Hours*. As I leave the house I see a burning mountain and I feel, "The fire that is not put out is a holy fire" (Shaw, St. John).

40. The dreamer notes that this dream was a "powerful experience." Indeed it has a numinous quality, and we shall therefore not be in a hurry if we assume that it represents a new clarity of insight and understanding. The "voice" has as a rule in almost all such authenticating chapters and generally comes at decisive moments.
41. The house probably corresponds to the square, which is a "gathering place" (p. 26). The four shining points in the background again indicate the quadrants. The remark about cleansing refers to the transformative function of the laborious work. The production of wholeness, which is promoted by the "taskmaster," naturally requires the "image of the woman," since as anima she represents the fourth, "inferior" function, feminine being contaminated with the unconscious. In what sense the "sex" is to be paid depends on the nature of the inferior function and its auxiliary, and also on the attitude type.¹³¹ The payment can be either concrete or symbolic, but the conscious mind is not qualified to decide which form is valid.
42. The dream's view that religion may not be a substitute for "another side of the soul's life" will certainly strike many people as a radical innovation. According to it, religion is equated with wholeness, it even appears as the expression of the integration of the self in the "fulness of life."
43. The last echo of the Fire Music—the Loka motif—is not out of line, for what does "fulness of life" mean? What does "wholeness" mean? I feel that there is every reason here for some anxiety, since man as a whole being casts a shadow. The fourth was not separated from the three and banished to the kingdom of everlasting fire for nothing. Does not an uncannical saying of our Lord declare: "Whoso is near unto me is near unto the fire."¹³² (Lk. 12:34) Such dire analogies are not meant for grown-up children—which is why Heracles of old was named "the dark" because he spoke too plainly and called life itself an "ever-living fire." And that is why there are unattractual sayings for those that have ears to hear.

¹³¹ *Psychological Types*, para. 558ff.

¹³² "το οτι οτις εστιν πλησις μου εστιν πλησις πυρος, οτις εστιν πλησις μου εστιν πλησις πυρος." The Synoptic Gospel says: "He that is near me is near the fire. He that is far from me is far from the kingdom." (Gospel According to Matthew, 23:12 cited in James, *Synoptical New Testament*, p. 32)

92. Enn. "plac. et orbi" Boston, 1781.
Antiquarian 1, 100.



93. The theme of the Fair Mountain (fig. 94) is to be met with in the Book of Enoch.¹²⁶ Enoch sees the seven stars chained "like great mammals and burning with fire" at the angels' place of punishment. Originally, the seven stars were the seven great Babylonian gods, but at the time of Enoch's revelation they had become the seven Archons, rulers of "this world," fallen angels condemned to punishment. In contrast to this punishing theme there is an allusion to the miracle of Jeremiah on Mount Sinai, while according to other sources the number seven is by no means sinister, since it is on the seventh mountain of the western land that the tree with the life-giving fruit is to be found, i.e., the arbor sapientiae (cf. fig. 135).¹²⁷

94. Dream

95. *A silver bowl with four cracked sides at the unfruitful party.*
 96. This dream shows that some of the problems in dream 92 have been solved, though the resolution is not complete. The dreamer pictured the goal that has now been attained as a circle divided into four, with the quadrants painted in the four colours. The circumference is to the left. Though this satisfies the demands of symmetry, the polarity of the functions is still unrecognized—despite the last, very illuminating dream—because in the painting, red and blue, green and yellow, are side by side instead of opposite one another. From this we must conclude that the "realization" is meeting with strong inner resistance, partly of a philosophical and partly of an ethical nature, the justification

The Book of Enoch 18: 13 and 25 in Charles Apuleius and Pseudoepiphanius, II, pp. 100, 101.

¹²⁷ A more detailed commentary on this dream is to be found in "Long 'Psychology and Religion,'" para. 94f.



20. *Ludus paucorum* — Hermann, "Splendor solis" (1884, 1884)



94. Figures (helpful child gods) — fragments of an Egyptian mechanical toy

for which cannot lightly be set aside. That the dreamer has an inadequate understanding of the polarity is shown by the fact that the nuts have still to be cracked in reality, and also that they are all alike, i.e., not yet differentiated.

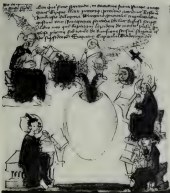
96. DREAM

96. *Four children are carrying a large dark ring. They move in a circle. The dark unknown woman appears and says she will come again, for it is the festival of the soldier.*

96. In this dream the elements of dream 44 come together again: the children and the dark woman, who was a wicked witch before. The "festival" indicates the turning point. In alchemy the work is completed in the autumn (*Findenis Hermetica*) Children (fig. 94), dwarf-gods, bring the ring—i.e., the symbol of wholeness is still under the sway of childlike creative powers. Note that children also play a part in the opus alchemicum: a certain portion of the work is called *opus puerorum*. Save for the remark that the work is as easy as "child's play," I have found no explanation for this. Seeing that the work is, in the unanimous testimony of all the adepts, exceedingly difficult, it must be a euphemistic and probably also a symbolical definition. It would thus point to a co-operation on the part of "infantile" or unconscious forces represented as Cabiri and hobgoblins (*homunculi*) (fig. 95).



91 The *Great Piratess*. In ship two eagles fly round the mast in up-point directions, indicating that it is an island in search of children. *Ward, January, 1871*



96. The philosopher's egg, which, etc. (After a tapestry by Le Sueur, representing spiritual and temporal dominion.—Carter, *Palaeography*, London, 1900, p. 109, fig. 100.)

97. *Yggdrasil, the world-tree*

98. *The dark ring, with an egg in the middle*

99. *Vidui, the mourning*

100. *A black eagle comes out of the egg and waves its wings, the ring now turned to gold. Thus the darkness is on a ship and the bird flies ahead*

101. *The eagle signifies height. But enough the story was on depth (people descending to the water). It saves the whole world, and with it, course of the dreamer, who carried along on a ship, with after the bird (fig. 107). Birds are thoughts and the*

flight of thought. Generally it is fantasies and intuitive ideas that are represented thus (the winged Menenius, Morpheus, genii, angels). The ship is the vehicle that bears the dreamer over the sea and the depth of the unconscious. As a man-made thing it has the significance of a system or method (in a way cf. Hinayana and Mahayana—the Lesser and Greater Vehicle, the two schools of Buddhism). The flight of thought goes ahead and methodical elaboration follows after. Man cannot walk the rainbow bridge like a god but must go underneath with whatever reflective attentiveness he may have. The eagle—synonymous with phoenix, valiant, raven—is a well-known alchemical symbol. Even the legs, the *crura*, compounded of two parts and therefore frequently hermaphroditic as an amalgam of Sol and Luna, is often represented with wings (figs 22, 34, 108), denoting intuition or spiritual (winged) potentiality. In the last scene all these symbols depict the consummated transcending fact we call the self. This visual impression is rather like a snapshot of an evolving process as it leads on to the next stage.

- 3rd In alchemy the egg stands for the chaos apprehended by the senses, the prima materia containing the captive world-soul. Out of the egg—embodied by the named cooking-vessel—will rise the eagle or phoenix, the liberated soul which is ultimately identical with the Antheipos who was imprisoned in the embrace of Physis (fig 158).



99. Time-wheel of the Ages: the cross and the evangelized symbols mark its loadings, with Christus, Hic sunt Aquarii, parvuli. By unknown artist, c.1500.

III. THE VISION OF THE WORLD CLOCK

40. THE "GREAT VISION":¹⁰¹

97 There is a vertical and a horizontal circle having a common centre. This is the world clock. It is supported by the black bird.

The vertical circle is a blue disc with a white border divided into 2 x 5 = 10 portions. A pointer rotates upon it.

The horizontal circle consists of four colours. On it stand four little men with penitentials, and round about it is laid the XIIth hour, a treated as greater day, as Jan., February and August,¹⁰² pass, and

ing that was once dark and is now golden (thoroughly covered by the children).

The "clock" has three rhythms or poles:

1. The small pole the pointers on the blue vertical dial advance by 1/32.
2. The middle pole one complete revolution of the pointers. At the same time the horizontal circle advances by 1/32.
3. The great pole 12 middle poles are equal to one revolution of the golden ring.

20 This remarkable vision made a deep and lasting impression on the dreamer, an impression of "the most sublime harmony," as he himself puts it. The world clock may well be the "severe image" which is identical with the *Calvaria*, i.e., the four children or four little men with the pendulums. It is a three-dimensional mandala—a mandala in bodily form signifying realization. (Unfortunately medical discretion prevents my giving the biographical details. It must suffice to say that this realization did actually take place.) Whatever a man does in reality, he himself becomes.

21 Just why the vision of this curious figure should produce an impression of "the most sublime harmony," is, in one sense, very difficult to understand, but it becomes comprehensible enough as soon as we consider the comparative historical material. It is difficult to feel one's way into the matter because the meaning of the image is exceedingly obscure. If the meaning is uninterpretable and the form and colour take no account of aesthetic requirements, then neither our understanding nor our sense of beauty is satisfied, and we are at a loss to see why it should give rise to the impression of "the most sublime harmony." We can only venture the hypothesis that disparate and incongruous elements have combined here in the most fortunate way, simultaneously producing an image which realises the "intentions" of the unconscious in the highest degree. We must therefore assume that the image is a singularly happy expression for an otherwise unknowable psychic fact which has so far only been able to manifest apparently disconnected aspects of itself.

22 The impression is indeed extremely abstract. One of the underlying ideas seems to be the interaction of two heterogeneous systems by the sharing of a common center. Hence if we start as before from the assumption that the center and its periphery

represents the totality of the psyche and consequently the self, then the figure tells us that two heterogeneous systems intersect in the self, standing to one another in a functional relationship that is governed by law and regulated by "three rhythms." The self is by definition the centre and the circumference of the conscious and unconscious systems. But the regulation of their functions by three rhythms is something that I cannot substantiate. I do not know what the three rhythms allude to. But I do not doubt for a moment that the allusion is amply justified. The only analogy I could adduce would be the three regions mentioned in the Introduction (par. 31), by which the four elements are converted into one another or synthesized in the quaternary union.

1st regimen: earth to water.
2nd " : water to air.
3rd " : air to fire.

2¹¹ We shall hardly be mistaken if we assume that our mandala aspires to the most complete union of opposites that is possible, including that of the masculine triunity and the feminine quaternity on the analogy of the alchemical hermaphrodite.

2¹² Since the figure has a cosmic aspect—world clock—we must suppose it to be a small-scale model or perhaps even a source of space time, or at any rate an embodiment of it and therefore, mathematically speaking, four-dimensional in nature although only visible in a three-dimensional projection. I do not wish to labour this argument, for such an interpretation lies beyond my powers of proof.

2¹³ The thirty-two paths may conceivably derive from the multiplication of 4 X 8, as we know from experience that the quaternity found at the centre of a mandala often becomes 8, 16, 32, or more when extended to the periphery. The number 32 plays an important role in the Cabala. Thus we read in the *Sepher Yetzirah* (I : 1): "Jehovah, the Lord of Hosts, the God of Israel, the living God and King of the world . . . has graven his name in thirty-two mysterious paths of wisdom." These consist of "ten self-contained numbers [*Sephirot*] and twenty-two basic letters" (I : 2). The meaning of the ten numbers is as follows: "1: the spirit of the Living God; 2: space from space; 3: water from spirit; 4: fire from water; 5-10: height, depth, East, West, South,

Smith.¹²⁸ Cornelius Agrippa mentions that "the learned Jews attribute the number 32 to Wisdom, for so many are the ways of Wisdom described by Adam."¹²⁹ Frañck establishes a connection between 32 and the cabalistic trinity, Kether, Binah, and Hokhmah: "These three persons contain and unite in themselves everything that exists, and they in turn are united in the White Head, the Arcane of Days, for he is everything and everything is he. Sometimes he is represented with three heads which make but a single head, and sometimes he is likened to the brain which, without impairing its unity, divides into three parts and spreads through the whole body by means of thirty-two pairs of nerves, just as God spreads through the universe along thirty-two miraculous paths."¹³⁰ These thirty-two "canals occulti" are also mentioned by Kretz von Rosenroth,¹³¹ who calls Hokhmah "the supreme path of all, embracing all," on the authority of Job 28: 7 (AV). "There is a path which no fowl knoweth, and which the vulture's eye hath not seen." Allendy, in his very valuable account of number symbolism, writes: "32 . . . is the differentiation which appears in the organic world; not creative generation, but rather the plan and arrangement of the various forms of created things which the creator has modelled—as the product of 8×4 . . ."¹³² Whether the cabalistic number 32 can be equated with the thirty-two fortunate signs (*mahavayassim*) of the Buddha-child is doubtful.

- P4. As to the interpretation based on comparative historical material, we are in a more favourable position, at least as regards the general aspects of the figure. We have at our disposal, firstly, the whole mandala symbolism of three continents, and secondly, the specific time symbolism of the mandala as thus developed under the influence of astrology, particularly in the West. The horoscope (fig. 100f) is itself a mandala (a clock) with a dark centre, and a leftward crescent-mandala with "houses" and planetary phases. The mandalas of ecclesiastical art, particularly those on the floor before the high altar or beneath the transept, make frequent use of the zodiacal beasts or the yearly seasons. A related idea is the identity of Christ with the Church calendar, of which

¹²⁸ Ruckh, *Die Esoterie des Kabbalah*, I, pp. 109ff. Further associations with "32" on pp. 152ff. ¹²⁹ Agrippa, *De occultatione*, III, ch. XV.

¹³⁰ Frañck, *Die Kabbalah*, p. 197.

¹³¹ Kretz von Rosenroth, *Kabbalah denudata*, I, p. 80n.

¹³² Allendy, *Le Symbolisme des nombres*, p. 378.



100. *Thangka painting, mandala, Shambhava mandala, with figures of the Buddhist
 deities, the Shambhava mandala, and the Shambhava mandala.*



101. Christ as the monarch, surrounded by the symbols of the four evangelists. Manuscript painting, church of Saint Jacques des Larmes, Paris (13th century).

he is the fixed pole and the life. The Son of Man is an appropriation of the idea of the self (fig. 100); hence the Gnostic adulteration of Christ with the other synonym for the self among the Naïvistes, recorded by Hippolytus. There is also a connection with the symbolism of Horus¹⁰ on the one hand, Christ enthroned with the four emblems of the evangelists—three animals and an angel (fig. 101), on the other, Father Horus with his four sons, or Osiris with the four sons of Horus¹¹ (fig. 102). Horus is also the *kaen dionysios* (winged son),¹² and Christ was still worshipped as such by the early Christians.

¹⁰ Based on an *Enchiridion* (Paris, *Bibliothèque Nationale*, *Manuscrits*, 1, p. 31, and *The Book of the Dead* (1892), *Papyrus of Hunefer*, pl. 9, *Amulettes* (1892), there are three with animal heads and one with a human head, as in the *Papyrus of Kheruef* (1892). In a 15th-century manuscript (Cairo), the evangelists actually wear their animal heads as crowns. Other Romanesque monuments.

¹¹ So called by Herodotus of Sardis, *De imperio*, in *Paris, Académie des Inscriptions*, III, p. 3.



100. Dream, with the four sons of Hama on the long-headed boat of the Dream

29. We had a remarkable parallel in the writings of Guillaume de Digulleville, prior of the Cistercian monastery at Cañin, a Norman poet who, independently of Dante, composed three 'poèmes' between 1330 and 1355: *Les Pèlerinages de la vie humaine de l'âme* and *de Jesus Christ*.¹⁴⁰ The last canto of the *Pèlerinage de l'âme* contains a vision of Paradise, which consists of seven large spheres each containing seven smaller spheres.¹⁴¹

¹⁴⁰ See also: Guillaume de Digulleville.

¹⁴¹ In the area which corresponds to dream in (part. 100), of the large sphere containing many little spheres.

All the spheres rotate, and this movement is called a *circle* (*cercle*). The heavenly *circles* are the prototypes of the earthly centuries. The angel who guides the poet explains: "When holy Church ends her prayers with its *verba* *verborum* [for ever and ever] she has in mind, not earthly time but eternity." At the same time the *circles* are spherical spaces in which the blessed dwell. *Societ* and *corus* are identical. In the highest heaven of pure gold the King sits on a round throne which shines more brightly than the sun. A *coruscance* of precious stones surrounds him. Beside him, on a circular throne that is made of brown crystal, sits the Queen, who intercedes for the sinners (fig. 109).

- 148 "Raising his eyes to the golden heaven, the pilgrim perceived a marvellous circle which appeared to be three feet across. It came out of the golden heaven at one point and re-entered it at another, and it made the whole tour of the golden heaven." This circle is sapphire-coloured. It is a small circle, three feet in diameter, and evidently it moves over a great horizontal circle like a rolling die. This great circle intersects the golden circle of heaven.

- 171 While Guillaume is absorbed in this sight, three spirits suddenly appear clad in purple, with golden crowns and girdles, and enter the golden heaven. This moment, so the angel tells him, is *our fête* like a church festival on earth:

Ce cercle que tu vois en le calendrier
 Qui en faisant son tour entier,
 Montre des Saints les journées
 Quand elles doivent être fêtes.
 Chacun en fait le cercle un tour,
 Chacune étude y est pour jour,
 Chacun voleü pour l'espace
 De jour même ou nocturne.

(This circle is the calendar
 Which spinning round the course entire
 Shows the feast day of each saint
 And when it should be celebrated
 Each saint goes once round all the way,
 Each star you see search for a day,
 And every sun denotes a spell!
 Of thirty days radical.)



107. *Apocryphal scene.* Detail from *Paraphrase and Commentary on the Book of Apocrypha* (c. 14th cent.)



104. God as Father and Son
creating the world.—From
Leonhard, *Die sacramenten*¹
(1525, 14th cent.)

7th The three figures are saints whose feast day is even now being celebrated. The small circle that enters the golden heaven is three feet in width, and likewise there are three figures who make their sudden entry. They signify the moment of time in eternity, as does the circle of the calendar (fig. 104). But why this should be exactly three feet in diameter and why there are three figures remains a mystery. We naturally think of the three rhythms in our system which are started off by the pointer moving over the blue disc, and which enter the system just as inexplicably as the calendar circle enters the golden heaven.

8th The guide continues to instruct Guillaume on the significance of the signs of the zodiac with particular reference to sacred history, and ends with the remark that the feast of the twelve fishermen will be celebrated in the sign of Pisces, when the twelve will appear before the Trinity. Then it suddenly occurs to Guillaume that he has never really understood the nature of the Trinity, and he begs the angel for an explanation. The angel answers, 'Now, there are three principal colours, namely green, red, and gold. These three colours are seen united in divers works of watered silk and in the feathers of many birds, such as the peacock. The almighty King who puts three colours in one, cannot he also make one substance to be three?' Gold, the royal colour, is attributed to God the Father, red to God the Son, because he shed his blood, and to the Holy Ghost



109. The Virgin, personifying the dawn heaven of *Spindolen* *hermanie saluatore* (189, Vienna, 19th cent.).

green, "la couleur qui verdore et qui réconforte." Thereupon the angel warns Guillaume not to ask any more questions and disappears. The past wakes up to find himself safely in his bed, and records the *Pèlerinage de l'âme*.

110. There is, however, one thing more to be asked: "Three there are—but where is the fourth?" Why is blue missing? This colour was also missing in the "disturbed" mandala of our dreamer (see par. 187). Curiously enough, the calendar that intersects the golden circle is blue, and so is the vertical disc in the three-dimensional mandala. We would conjecture that blue, standing for the vertical, means height and depth (the blue sky above, the blue sea below), and that any shrinkage of the vertical reduces the square to an oblong, thus producing something like an inflation of consciousness.¹¹¹ Hence the vertical would correspond to

¹¹¹ Cf. my remarks on "distortion" in "The Relations between the ego and the Unconscious," par. 109ff.

the unconscious. But the unconscious in a man has feminine characteristics, and blue is the traditional colour of the Virgin's celestial cloak (fig. 105). Guillaume was absorbed in the Trinity and in the threshold aspect of the sex that he came long to the seer. Faust prays to her in these words: "Supreme Marrow of the world! Let me behold thy secret in the outstretched azure canopy of heaven!"

- 121 It was inevitable that blue should be missing for Guillaume in the tetrad of rainbow colours, because of its feminine nature. But like woman herself, the anima means the height and depth of a man. Without the blue vertical circle the golden mandala remains bodiless and two-dimensional, a mere abstraction. It is only the intervention of time and space here and now that makes reality. Wholeness is realized for a moment only—the moment that Faust was seeking all his life.

- 122 The poet in Guillaume must have had an inkling of the heretical truth when he gave the King a Queen sitting on a throne made of earth-brown crystal. For what is heaven without Mother Earth? And how can man reach fulfillment if the Queen does not intercede for his black soul? She understands the darkness, for she has taken her throne—the earth itself—to heaven with her, if only by the subtlest of suggestions. She adds the missing blue to the gold, red, and green, and thus completes the harmonious whole.



105. "Vision of the moon."
—*Carl Gustav Jung* (1928)
(17th cent.)

IV. THE SYMBOLS OF THE SELF

73 The vision of the "world clock" is neither the last nor the highest point in the development of the symbols of the objective psyche. But it brings to an end the first third of the material, consisting in all of some four hundred dreams and visions. This series is noteworthy because it gives an unusually complete description of a psychic fact that I had observed long before in many individual cases.¹²⁵ We have to thank, not only the completeness of the objective material but the care and discernment of the dreamer for having placed us in a position to follow, step by step, the synthetic work of the unconscious. The troubled course of this synthesis would doubtless have been depicted in even greater completeness had I taken account of the 140 dreams interspersed among the 54 examined here. Unfortunately this was impossible, because the dreams touch to some extent on the intimacies of personal life and must therefore remain unpublished. So I had to confine myself to the impersonal material.

74 I hope I may have succeeded in throwing some light upon the development of the symbols of the self and in overcoming, partially at least, the serious difficulties inherent in all material drawn from actual experience. At the same time I am fully aware that the comparative material is necessary for a complete elucidation could have been greatly increased. But, so as not to burden the exposition unduly, I have exercised the greatest reserve in this respect. Consequently there is much that is only hinted at, though this should not be taken as a sign of superficiality. I believe myself to be in a position to offer ample evidence for my views, but I do not wish to give the impression that I imagine I have said anything final on this highly complicated subject. It is true that this is not the first time I have dealt with a series of spontaneous manifestations of the unconscious. I did so once before, in my book *Psychology of the Unconscious*,¹²⁶ but there it was more a problem of neurosis in puberty, whereas this is the broader problem of individuation.

¹²⁵ Cf. my case studies nos. 1-4, *Journal of the London Society*, para. 348. Cf. also "Concerning Mandala Symbolism."

¹²⁶ Revised edition: *Symbols of 7 cases/monomania*.



109. Virgin carrying the Sonnet — Speculum humanarum salutarium, 1515. (Litho. 19th cent.)

web. Here, normal weaver of the
diapery ward of the same, over-
 ruled by the *Enferno*-like raging
 egoism from a co-tortion of *frat-*
ernal *sympathy*



Moreover, there is a very considerable difference between the two personalities in question. The earlier case, which I never saw at first hand, ended in psychic catastrophe—a psychosis, but the present case shows a normal development such as I have often observed in highly intelligent persons.

- 295 What is particularly noteworthy here is the consistent development of the central spiral. We can hardly escape the feeling that the unconscious process moves spiral wise round a centre, gradually getting closer, while the characteristics of the centre grow more and more distinct. Or perhaps we could put it the other way round and say that the centre—used, virtually unknownable—is like a magnet on the disparate materials and processes of the unconscious and gradually captures them as in a crystal lattice. For this reason the centre is (in other cases) often pictured as a spider in its web (fig. 248), especially when the conscious attitude is still dominated by fear of unconscious processes. But if the process is allowed to take its course, as it was in our case, then the central spiral, constantly renewing itself, will steadily and consistently force its way through the apparent chaos of the personal psyche and its dramatic entanglements, just as the great Bernoulli's epigraph²⁹⁷ says of the spiral: "*Eadem mutata resurgo*." Accordingly we often find spiral representations of the centre, as for instance the serpent coiled round the centre point, the egg.

- 296 Indeed, it seems as if all the personal entanglements and

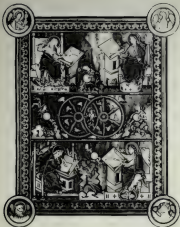
²⁹⁷ In the cloister of Basel Cathedral.

dramatic changes of fortune that make up the intensity of life were nothing but hesitations, turned shakings, almost like pain, complications and meticulous excuses for not facing the finality of this strange and unknown process of crystallization. Often one has the impression that the perceived psyche is running round this central point like a shy animal, at once fascinated and frightened, always in flight, and yet steadily drawing nearer.

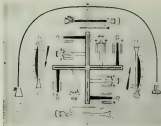
- 271 I trust I have given no cause for the misunderstanding that I know anything about the nature of the "centre"—for it is simply unknowable and can only be expressed symbolically through its own phenomenology, as is the case, incidentally, with every object of experience. Among the various characteristics of the centre the one that struck me from the beginning was the phenomenon of the quaternary (fig. 104). That it is not simply a question of, shall we say, the "four" points of the compass or something of that kind is proved by the fact that there is often a competition between four and three.¹⁰ There is also, but more rarely, a competition between four and five, though five-rayed mandalas may be characterized as abnormal on account of their lack of symmetry.¹¹ It would seem, therefore, that there is normally a clear structure on four, or as if there were a greater statistical probability of four. Now it is—as I can hardly refrain from remarking—a curious "sport of nature" that the chief chemical constituent of the physical organism is carbon, which is characterized by four valencies, also it is well known that the diamond is a carbon crystal. Carbon is black—coal, graphite—but the diamond is "purest water." To draw such an analogy would be a lamentable piece of intellectual bad taste were the phenomenon of four merely a poetic concern on the part of the conscious mind and not a spontaneous product of the objective psyche. Even if we supposed that dreams could be influenced to any appreciable extent by auto-suggestion—in which case it would naturally be more a matter of their meaning than of their form—it would still have to be proved that the conscious mind of the dreamer had made a serious effort to impress the idea of the qua-

10 This was observed chiefly in men, but whether it was more common I am unable to say.

11 Observed mainly in women. But it occurs so rarely that it is impossible to draw any further conclusions.



109. The four evangelists with their symbols and the four rivers of paradise: Center, the wheels of Ezekiel with the operatic vase that "was in the wheels" (Clark, 1:114).—Manuscript as an *Antiquarium Aachenensis* (19th cent.)



100. Hand painting of the Navajo Indians. Cosmological universe.

centrality on the unconscious. But in this case as in many other cases I have observed, such a possibility is absolutely out of the question, quite apart from the numerous historical and ethnological parallels¹⁰⁰ (fig. 100, cf. also figs. 90, 91, 101, 89, 102). Viewed in these facts as a whole, we come, at least in my opinion, to the inescapable conclusion that there is some psychic element present which expresses itself through the quaternity. No daring speculation or extravagant fancy is needed for this. If I have called the centre the "self," I did so after mature consideration and a careful appraisal of the empirical and historical data. A materialistic interpretation could easily maintain that the "centre" is "nothing but" the point at which the psyche comes to be knowable because it there coalesces with the body. And a spiritualistic interpretation might retort that this "self" is nothing but "spirit," which animates both soul and body and erupts into time and space at that creative point. I purposely refrain from all such physical and metaphysical speculations and content myself with establishing the empirical facts, and this seems to me infinitely more important for the advance of human knowledge

¹⁰⁰ I have mentioned only a few of these parallels here.

than running after fashionable intellectual crazes or jumped-up "religious" trends.

- 908 To the best of my experience we are dealing here with very important "nutrient processes" in the objective psyche — "images of the god," as it were — which the psyche grows, being god-directed, apparently set up of its own accord, without any external stimulus.¹⁵ Externally, of course, there is always a certain condition of psychic need, a sort of hunger, but it seeks for familiar and known dishes and never imagines as its goal some outlandish food unknown to consciousness. The god which beckons to this psychic need, the image which promises to heal, to make whole — at first strange beyond all measure to the conscious mind, so that it can find entry only with the very greatest difficulty. Of course it is quite different for people who live in a time and environment when such images of the god have dogmatic validity. Their images are then at once held up to consciousness, and the unconscious is thus shown its own secret reflection, in which it recognizes itself and so puts forces with the conscious mind.

- 909 As to the question of the origin of the mandala motif: from a superficial point of view it looks as if it had gradually come into being in the course of the dream-series. The fact is, however, that it only appeared more and more distinctly and in increasingly differentiated form: in reality it was always present and even occurred in the first dream — as the examples say later: "We were always there, only you did not notice us." It is therefore more probable that we are dealing with an *a priori* "type," an archetype which is inherent in the collective unconscious and thus beyond individual birth and death. The archetype is, so to speak, an "eternal" presence, and the only question is whether it is perceived by the conscious mind or not. I think we are forming a more probable hypothesis, and one that better explains the observed facts, if we assume that the increase in the clarity and frequency of the mandala motif is due to a more accurate perception of an already existing "type," rather

¹⁵ The image that persons could in this material as a god may also serve as the image when turned from the horizontal standpoint. We saw, for example, I would like the interpretation of paradise in the Old Testament, and especially the creation of Adam in the Marston Book of Hours (Charles, *Apocrypha and Pseudepigrapha*, II, 494f. Fromer: "Adams Erbschaft und Vererbung.")

than that it is generated in the course of the dream series.¹⁰¹ The latter assumption is contradicted by the fact, for instance, that such fundamental ideas as the bat which sponsors the personality, the crawling serpent, and the peripetuous molefile appear right at the beginning (first series: dream 1, par. 52, and vision 5, par. 62; second series: dream 9, par. 134).

- 100 If the mandala of the mandala is an archetype it ought to be a collective phenomenon, i.e., theoretically it should appear in everyone. In practice, however, it is to be met with in distinct form in relatively few cases, though this does not prevent it from functioning as a concealed pole around which everything ultimately revolves. In the last analysis every life is the realization of a whole, that is, of a self, for which reason this realization can also be called "individuation." All life is bound to individual carriers who realize it, and it is simply inconceivable without them. But every carrier is charged with an individual destiny and destination, and the realization of these alone makes sense of life. True, the "sense" is often something that could just as well be called "nonsense," for there is a certain incommensurability between the mystery of existence and human understanding. "Sense" and "nonsense" are merely man-made labels which serve to give us a reasonably valid sense of direction.

- 101 As the historical parallel shows, the symbolism of the mandala is not just a unique curiosity; we can well say that it is a regular occurrence. Were it not so there would be no comparative material, and it is precisely the possibility of comparing the mental products of all times from every quarter of the globe that shows us most clearly what immense importance the conscious egoism has always attached to the processes of the objective psyche. This is reason enough not to make light of them, and my medical experience has only confirmed this estimate. There are people, of course, who think it unscientific to take anything seriously; they do not want their intellectual play-

102 If we divide the four hundred dreams into eight groups of 50 each, we come to the following results:

I,	II, mandala	V,	VI, mandala
II 4	"	VI 11	"
III 8	"	VII 11	"
IV 4	"	VIII 17	"

So a considerable increase in the occurrence of the mandala motif takes place in the fourth of the whole group.

ground disturbed by graver considerations. But the doctor who fails to take account of man's feelings for values commits a serious blunder, and if he tries to correct the mysterious and well-nigh inscrutable workings of nature with his so-called scientific attitude, he is merely putting his shallow sophistry in place of nature's healing processes. Let us take the wisdom of the old alchemists to heart: "Naturalium et perfectium opus et generare tale quide opum est."¹⁰²

102 "The most subtle and perfect work is to generate its last"



110. The crude person, crude nature of all colors, symbolizing wholeness.—Bachman. *Sym-
nology* (1908)



110. Les principaux membres de la Toison d'Or, vers 1670-1680, une page détaillée.

III

RELIGIOUS IDEAS IN ALCHEMY

AN HISTORICAL SURVEY OF ALCHEMICAL IDEAS

*Habent-que symbolum periti et timorem (For those who have the symbol the passage is easy).—
An alchemical version originates from Egypt.
Philosophia refusa.*



215. Moon and sun balances, showing the mechanism, the union of opposites—*Mithras und Sol* (1690)

I. BASIC CONCEPTS OF ALCHEMY

I. INTRODUCTION

216. Slowly, in the course of the eighteenth century, alchemy perished in its own obscurity. Its method of explanation—"obscurum per obscurum, ignotum per ignotum" (the obscure by the more obscure, the unknown by the more unknown)—was in compatible with the spirit of enlightenment and particularly with the dawning spirit of chemistry towards the end of the century. But these two new intellectual forces only gave the coup de grâce to alchemy. Its inner decay had begun at least a century earlier, at the time of Jakob Boehme, when many alchemists deserted their alembics and melting-pots and devoted themselves entirely to (Hermetic) philosophy. It was then that the chemist and the Hermetic philosopher parted company. Chemistry became natural science, whereas Hermetic philosophy lost the empirical ground from under its feet and aspired to bombastic allegories and insane speculations which were kept alive only by memories of a better time.¹ This was a time

¹An striking example of this kind of "alchemy" is to be found in the illustrated work *Colloque Figures des Hermetiques*, belonging to the sixteenth century. The so-called *Nachtrichter*, belonging to the first half of the eight century, also gives an excellent idea of this growing literature (cf. *Hand, Colors Near Green*).

when the mind of the alchemist was still grappling with the problem of matter, when the exploring consciousness was confronted by the dark void of the unknown, in which figures and laws were dimly perceived and attributed to matter although they really belonged to the psyche. Everything unknown and empty is filled with psychological projection, it is as if the investigator's own psychic background were mirrored in the dark mass. What he sees in matter, or thinks he can see, is chiefly the data of his own unconscious which he is projecting into it. In other words he encounters in matter, as apparently belonging to it, certain qualities and potential meanings of whose psychology he is entirely unconscious. This is particularly true of classical alchemy when empirical science and mystical philosophy were more or less undifferentiated. The process of fusion which separated the *prima* from the *terra* set in at the end of the sixteenth century and produced a quite fantastic species of literature whose authors were, at least to some extent, conscious of the psychic nature of their 'alchemical' transformations. On this aspect of alchemy, especially as regards its psychological significance, Herbert Silberer's book *Problems of Mysticism and its Symbolism* gives us abundant information. The famous *Wendehelm* bound up with it is graphically described in a paper by R. Bernhardt,¹ and a detailed account of Hermetic philosophy is to be found in a study by J. Fyfe.² But a comprehensive study of the ideas contained in the texts, and of their history, is still lacking, although we are indebted to Reichstein for important preparatory work in this field.

II. THE ALCHEMICAL PROCESS AND ITS STAGES

- 259 Alchemy, as is well known, describes a process of chemical transformation and gives numberless directions for its accomplishment. Although hardly two authors are of the same opinion regarding the exact course of the process and the sequence of its stages, the majority are agreed on the principal points at issue, and have been so from the earliest times, i.e., since the be-

¹ *Spure der Disintegration als Reflekt in Alchemie und Related Dispositionen.*

² *See footnote opposite.*



114. The hydra's eclipse of *Mercurius solis*, including the phoenix and moon. The sun is a magnifying glass. (Jung, *Symbolism, I and the Quaternary*, 1928)

Since the process never led to the desired goal and since the individual parts of it were never carried out in any standardized manner, the change in the classification of its stages cannot be due to extraneous reasons but has more to do with the symbolical significance of the quaternary and the ternity, in other words, it is due to inner psychological reasons.²

- 115 The hydra or blackness (fig. 115) is the initial state, either present from the beginning as a quality of the *prima materia*, the chaos or *massa confusa*, or else produced by the separation (*status, separatio, divisio, parsolutio*) of the elements. If the separated condition is assumed at the start, as sometimes hap-

² This is particularly evident in the writings of Deas, who violently attacked the quaternary; from the christianian standpoint, calling it the *quadrivernus nequus* ("four-headed serpent," see Jung, "Psychology and Religion," para. 109).



146. Circular hemispherical representing the union of king and queen, between the sun and moon trees — "Tomb of alchimist" (MS., Paris, 17th cent.)

peris, then a union of opposites is performed under the likeness of a union of male and female (called the coniugium, *matrimonium, coniunctio, ratio*), followed by the death of the product of the union (*manifestatio, culminatio, profectio*) and a corresponding nigredo. From this the washing (*albedo, baptisma*) either leads direct to the whitering (*albedo*), or else the soul (*anima*) released at the "death" is reunited with the dead body and brings about its resurrection, or again the 'many colours' (*varius coloris*), or "peacock's tail" (*cauda pavonis*), lead to the one white colour that contains all colours. At this point the first

main goal of the process is reached, namely the albedo, *albedo affinis terra alba laetitia, laeta affinis*, etc., highly praised by many alchemists as if it were the ultimate goal. It is the silver or moon condition which still has to be raised to the sun condition. The albedo is, so to speak, the daybreak, but not yet the redness of sunrise. The transition to the rubedo is formed by the calcinar, though this, as we have said, was omitted later. The rubedo then follows directly from the albedo as the result of raising the heat of the fire to its highest intensity. The red and the white are King and Queen, who may also celebrate their "chymical wedding" at this stage (fig. 116).

III. CONCEPTIONS AND SYMBOLS OF THE GOAL

771 The arrangement of the stages in individual authors depends primarily on their conception of the goal: sometimes this is the white or red tincture (*aqua permanens*); sometimes the philosophers' stone, which, as hermaphrodite, contains both; or again it is the panacea (*laetare potabile, elixir vitae*), philosophical gold, golden glass (*vitrum aurum*), malleable glass (*vitrum malleabile*). The conceptions of the goal are as vague and various as the individual processes. The *lapus philosophorum*, for instance, is often the *prima materia*, or the means of producing the gold, or again it is an altogether mystical being that is sometimes called *Deus reuerens, Saluator*, or *Alvus esotericorum*, a figure we can only compare with the Greater Anthropos, the divine original man⁸ (fig. 117).

786 Besides the idea of the *prima materia*—that of water (*aqua permanens*) and that of fire (*ignis noster*) play an important part. Although these two elements are antagonistic and even constitute a typical pair of opposites, they are yet one and the same according to the testimony of the authors.⁹ Like the *prima mate-*

⁸ Cf. Jung, "Paradoxes as a Spiritual Phenomenon," para. 18 ff., 199 ff.

⁹ *Alchemicum, deo. secret.*, II, p. 184: the *aqua permanens* is the "fery form of the blue water." *Epure, Opera omnia alchemica*, p. 46: "Aqua arena est ueritas ignis noster philosophus, alium contrarium, noster aqua noster" (The actual and is the secret fire of our philosophy, not of our nature water). *Tractatus Alchemicus secretorum*, 345: an author's coll. 1, p. 6: "The water of the philosophers



117. Another person is as much as making up a face, elements and characters of life, the number 15, which represents perfectness, $1 + 2 + 3 + 4 + 5 = 15$. As for the Magus's Philosophy, his nature is a 15-day.

on the water has a thousand names" it is even said to be the original material of the stone.¹⁰ In spite of this we are on the other hand assured that the water is extracted from the stone or forms materia as its life going and coming.¹¹ This perplexity comes out very clearly in the following passage from the "VIII Exercitatio in Turbarum":

Mari disputo in longuissimam, whether the stone, under different names consist of several substances, or of two, or only of one. But this philosopher [Senes]¹² and Bonellus¹³ say that the whole work and the substance of the whole work are nothing but the water, and that the treatment [regimen] of the same also takes place in nothing but the water. And there is in fact one substance in which everything is contained and that is the sulphur phosphorus, [which] is water and soil, oil, Mercury and Sol, the fire of nature, the eagle, the darkness, the first hole of the war, the materia prima of the perfect body. And by whatever names the philosophers have called this stone they always mean and refer to this one substance, i.e., to the water from which everything [originates] and in which everything [is contained], which rules everything, in which errors are made and in which the error is itself corrected. I call it "philosophical" water, not ordinary, [i.e.] water but aqua secretissima, whether it be simple or composite. For both are the philo-

at her. Philosopher. Intermixtur spiritus." Mar. Aron., p. 103. "Pis semper in aqua nostra regnat. . . . Ignis est. Huius est aqua her. . . . in longum durat." Ibid. 34 par. VI. Senes says: "And when they desire to extract the dense water, which a her. . . . they name it with three her. . . . which is water, which they have measured since the end and have hidden as account of the unquenchable of both." *Archa III. de her.*, I, p. 123 (quotation from Senes). "Ignis regnat in aqua." Ibid. p. 102. "Philosophus autem per aquam, vulgus vero per ignem" (the philosopher through water, ordinary people through fire).

¹⁰ Senes, in Berthelin, *Arch. grec.*, III, 10.

¹¹ *Archa philosophorum* "de her." I, p. 12. "aqua preminens in qua quidam aqua. . . . aqua mater prima semper generatur." . . . the preminant water, out of which water our most precious stone is generated). "Lapis coctus" *Archa III.*, p. 126. "Lapis est aqua her. . . . (That stone is water of a living fountain).

¹² Ibid., p. 10. "Vis visibilisque est . . . vis visum quod non habet quantitas manifestat est, quia est caput mundi. . . . (That is) the life of nature, thing it is there because it then can die as long as the word exists, but it is the head [i.e., principle] of the world).

¹³ Senes, *Praxis, Praxis = Ignis* (Turbo [cf. Roatta], p. 17).

¹⁴ Bonellus, *Relatus Relatus*. Apollonius of Tyana (Strickshmidt and Berthelin, text in Roatta, *Rel.*, p. 16).

with brother-water pour in the
 "bath of life," being water as
 the call by dragons while the
 latter water, freed from the
 dragon breath, is poured over
 their heads.—*Theriacal stone*.
 from *Belemusian* (1642)



sophical water, although the vulgar mercury is different from the philosophical. That [water] is simple [and] condensed, this [water] is composed of two substances: namely of one mineral and of simple water. These composite waters form the philosophical Mercurius from which it must be learned that the substance, or the *prima materia* itself, consists of composite water. Some [alchemists] put three together, others, only two. For myself two species are sufficient: male and female or brother and sister [pg. 116]. But they also call the simple water poison, quicksilver [*argentea vivens*], lambur, aqua permanent, gum, vinegar, urine, sea-water, dragon, and serpent.¹¹

- 891 This account makes one thing very evident: the philosophical water is the stone or the *prima materia* itself, but at the same time, it is also its solvent, as is proved by the prescription immediately following:

Grind the stone to a very fine powder and put it into the sharpest colicidal [corrosive] vinegar, and it will at once be dissolved into the philosophical water.

¹¹ The Turkish philosophical philosophers. *Art. secret.*, 2, p. 167.



101. The transformation of Mercurius in the Hermetic vessel. The humanitas shown as a "young manhood" is an allusion to the *anima putrescens* (= *anima putrescentia*) — "Cato's minerals" (MS., British Museum Add. 3142).

round but egg-shaped¹⁹ (fig. 101; cf. fig. 102). One naturally thinks of this vessel as a sort of resort or flask; but one soon learns that this is an inadequate conception since the vessel is more a mystical idea, a true symbol like all the central ideas of alchemy. Thus we hear that the sea is the water or *agua perennans*, which is none other than the Mercurius of the philosophers.²⁰ But not only is it the water, it is also its opposite: fire.²¹

¹⁹ Rayley, *Opera aurea*, p. 30: "In uno vase defuncto omnia fieri, quod est forma rei. (Everything must be done in one glass, which must be egg-shaped.)"

²⁰ Philasterus, "Deus chemicus veritas," *Alus. deus*, p. 109: "Quem aqua de vase nostro loquatur, etiam ipse aqua est oceanus, quia de aqua videtur aqua fieri ipse aqua de forma dependente videtur ab aqua diversum aut diversum vel unum. When therefore we speak of 'our vessel' understood 'our water', when we speak of fire, aqua understood water, and when we discuss the furnace we mean nothing but a refinement or distillation from watery Mercurius, i.e., the aqua perennans, in 'vas nostrum vases occultum' humanum. Philosophus in quo deus noster nascitur et regnat, non tunc huiusmodi vessel, and also the Philo- sophical Garden in which we see men and angels" (Philasterus, "Mercurius metamorphosis. *Alus. deus*, p. 110). Other names are *maris*, *oceanus*, *fons*, *fontis*, *arvens*, etc. (ibid., p. 110; also *Arvens II. Alus. deus*, I, p. 107). "The vessel of the Philosophers is their water", Hermes quatuor in Hegeliana, "De alchemia del Basilidianus," *Thesis, chem.*, 2, p. 197).

714 I will not enter further into all the innumerable synonyms for the vessel. The few I have mentioned will suffice to demonstrate its undoubted symbolical significance.

720 As to the course of the process as a whole, the authors are vague and contradictory. Many content themselves with a few summary lines, others make an elaborate list of the various operations. Thus in 1576, Josephus Querquetanus, alchemist, physician, and diplomat, who in France and French Switzerland played a somewhat similar role to that of Paracelsus, established a sequence of twelve operations²⁰ as follows (fig. 123):

- | | |
|---------------------------------|------------------------|
| 1. <i>Caloratio</i> | 7. <i>Cibatio</i> |
| 2. <i>Solutio</i> | 8. <i>Sublimatio</i> |
| 3. <i>Elementorum separatio</i> | 9. <i>Fermentatio</i> |
| 4. <i>Confectio</i> | 10. <i>Exaltatio</i> |
| 5. <i>Paterfectio</i> | 11. <i>Augmentatio</i> |
| 6. <i>Conglutatio</i> | 12. <i>Profectio</i> |

Every single one of these terms has more than one meaning; we need only look up the explanations in Roland's *Lexicon* to get a more than adequate idea of this. It is therefore pointless to go further into the variations of the alchemical procedure in the present context.

727 Such is, superficially and in the roughest outline, the framework of alchemy as known to us all. From the point of view of our modern knowledge of chemistry it tells us little or nothing, and if we turn to the texts and the hundreds and hundreds of procedures and recipes left behind by the Middle Ages and antiquity, we shall find relatively few among them with any recognizable meaning for the chemist. He would probably find most of them nonsensical, and furthermore it is certain beyond all doubt that no real tincture or artificial gold was ever produced during the many centuries of earnest endeavour. What then, we may fairly ask, induced the old alchemists to go on labouring—

20 *De viis et operibus Philidorum: Mysteriorum metamorphosis* (Paris, 1576), p. 770; and *arsura ardens*, 1595 (Münch. *Philosophia naturalis*, p. 243). "Tunc Elementa in arena operantur" (The vessel of Hermes is the mixture of pure dirt: "Paraca Mater," *Art. mag.*, I, p. 915. In the alchemical commentary ("Benedicti organographus") to *Brocard de Verdieu's Songe de Polyphile*, fire and water are interpreted merely as "Sunes and seas."

21 Querquetanus, "De viis et operibus metamorphosis," *Philosophia ardens*, II, pp. 191ff.



121. The twelve chemical operations in the form of the twelve phyloglossa.
Journal de Chimie, Mémoires de l'Académie des Sciences (1793)

or, as they said, "operating" — so readily and to write all those treatises on the "dreams" are if their whole undertaking was so portentously futile? To do them justice we must add that all knowledge of the nature of chemistry and its limitations was still completely closed to them, so that they were as much entitled to hope as those who dreamed of flying and whose successors made the dream come true after all. Nor should we underestimate the sense of satisfaction born of the enterprise, the excitement of the adventure, of the *quiescent* (waiting) and the *transitive* (failing). This always lasts as long as the methods employed seem sensible. There was nothing at that time to contravene the alchemist of the senselessness of his chemical operations. What is more, he could look back on a long tradition which contained not a few testimonies of such as had achieved the *magnum opus* (goal).¹⁷ Finally the matter was not entirely without promise, since a number of useful discoveries did occasionally emerge as by-products of his labours in the laboratory. In the domain of chemistry alchemy had a sufficient record of case. Hence, even if alchemy had consisted in — if you like — an interminable series of futile and barren chemical experiments, it would be no more astonishing than the vermespous endeavours of medieval medicine and pharmacology.

¹⁷ Even Meyers, on the one hand, and Beltrami, on the other, are of the opinion of the alchemical position. We find a remarkable report of his own experiments in his introduction to *Alchemie. Alchimie und Alchimie* (1888), pp. 13-14.



123. He made us all — Alchemie und Alchimie (1888)



104. Alchemists at work —*Alchimia labor* (1700).

2. THE PSYCHIC NATURE OF THE ALCHEMICAL WORK

1. THE PROJECTION OF PSYCHIC CONTENTS

30 The alchemical opus deals in the main not just with chemical experiments as such, but with something resembling psychic processes expressed in pseudochemical language.¹ The ancients knew more or less what chemical processes were; therefore they must have known that the thing they practiced was, to say the least of it, no ordinary chemistry. That they realized the difference is shown even in the title of a treatise by (Pseudo) Democritus, written in the first century of second and so named. And soon afterwards a wealth of evidence accumulates to show

¹ *Essays in Jungian Psychology*, pp. 266-272. "The special constitution of man in the premodern state of culture was such that each physical perception had immediately a psychic component which furnished it adding a 'significance' to the bare image and at the same time a special and potent emotional tint. Thus ancient physics was both a ontology and a transcendental psychology, its means of the discriminating factors from metaphysical notions which penetrated through the nature of the bodily senses. Natural science was at once a spiritual science, and the many meanings of the symbols united the various aspects of a single knowledge."

that in alchemy there are two—at our eyes—heterogeneous currents flowing side by side, which we simply cannot conceive as being compatible. Alchemy's "iam ethice quam physice" (as much ethical—as, psychological—as physical) is impenetrable to our logic. If the alchemist is admittedly using the chemical process only symbolically, then why does he work in a laboratory with crucibles and alembics? And if, as he constantly asserts, he is describing chemical processes, why doubt their past recognition with his mythological symbols?¹

- 243 This puzzle has proved something of a headache to many an honest and well-meaning student of alchemy. On the one hand the alchemist declares that he is concealing the truth intentionally, so as to prevent wicked or stupid people from gaining possession of the gold and thus precipitating a catastrophe. But, on the other hand, the same author will assure us that the gold he is seeking is not—as the stupid suppose—the ordinary gold (*aurum vulgare*), it is the philosophical gold or even the marvellous stone, the *lapis azothicus* (the stone of inviolability),² or the *lapis azothicus* (the ethereal stone),³ or finally the unimaginable hermaphrodite *rebus* (fig. 114), and he will end up by saying that all recipes whatsoever are to be despised.⁴ For psychological reasons, however, it is highly unlikely that the motive prompting the alchemist to secrecy and mystification was consideration for mankind. Whenever anything real is discovered it is usually announced with a flourish of trumpets. The fact is that the alchemists had little or nothing to divulge in the way of chemistry, least of all the secret of goldmaking.

- 244 Mystification can be pure bluff for the obvious purpose of exploiting the credulous. But any attempt to explain alchemy as a whole from this angle is, in my opinion, contradicted by the fact that a fair number of detailed, scholarly, and conscientious

¹ *Reverentius, Art. secret.*, III, p. 191. "In the stone *lapis azothicus*, *lapis azothicus*, *rebus* inviolabilis" (and it is called the name of azothum, the sacred stone, the blessed thing).

² *Mauro, Symbola aureae mensur.*, p. 176. "... non parat simpliciter solum in terris aurore. Quia non est dignior vita nostra. Legendi, lipatens, Azothum."

³ "... non vult multi-expressi did they find that are than which there is no more worthy are: the art of recovering the ethereal stone." This is a reference to *Mauro, Las Palagras*, "porta et secretum," and his group.

⁴ "Cunctis recipiendis operibus tunc in ipsis" (*Reverentius, Art. secret.*, III, p. 195).



Fig. 1. A young girl in a garden, looking down at a large, round object (an apple) on the ground. —Hylton, *Philosophy of the Mind* (1914).

mentary were written and published anonymously, and therefore could not be of unselfish advantage to anyone. At the same time there are undoubtedly a great many fraudulent productions written by charlatans.

- 1.5 But mystification can also arise from another source. The real mystery does not behave mysteriously or secretly; it speaks a secret language, it communicates itself by a variety of images which all indicate its true nature. I am not speaking of a secret personally guarded by someone, with a content known to its possessor, but of a mystery, a matter or circumstance which is "secret," i.e., known only through vague hints but essentially unknown. The real nature of matter was unknown to the alchemist: he knew it only as hints. In seeking to explore it he projected the unconscious into the darkness of matter in order to illuminate it. In order to explain the mystery of matter he projected yet another mystery—his own unknown psychic background—into what was to be explained. *Obscurum per ob-*

animus ignotum per ignem." This procedure was not, of course, intentional; it was an involuntary occurrence.

- 34^b Strictly speaking, projection is never made; it happens, it is simply there. In the darkness of anything external to me I find, without recognizing it as such, an action or psychic life that is my own. It would therefore be a mistake on my opinion to explain the formula "animus est quoniam physice" by the theory of correspondences, and to say that this is its 'cause'. On the contrary, this theory is more likely to be a rationalization of the experience of projection. The alchemist did not practise his art because he believed on theoretical grounds in correspondences; the point is that he had a theory of correspondences because he experienced the presence of pre-existing ideas in physical matter. I am therefore inclined to assume that the real use of alchemy is to be sought less in philosophical doctrines than in the projections of individual investigators. I mean by this that while working on his chemical experiments the operator had certain psychic experiences which appeared to him as the particular behaviour of the chemical process. Since it was a question of projection, he was naturally unconscious of the fact that the experience had nothing to do with matter itself (that is, with matter as we know it today). He experienced his projection as a property of matter, but what he was in reality experiencing was his own unconscious. In this way he recapitulated the whole history of man's knowledge of nature. As we all know, science began with the stars and mankind discovered in them the dominions of the unconscious: the "gods," as well as the curious psychological qualities of the zodiac, a complete projected theory of human character. Astrology is a primordial experience similar to alchemy. Such projections repeat themselves whenever man tries to explore an empty darkness and involuntarily fills it with living form.

- 34^c This being so, I turned my attention to the question of whether the alchemists themselves had reported any such experiences in the course of their work. I had no reason to hope for a very rich haul, since they would be "unconscious" experiences which would escape record for precisely that reason. But in point of fact there are one or two unavoidable accounts in the literature. Characteristically enough, the later accounts are more detailed and specific than the earlier ones. The most recent ac-



116. The six days of creation, culminating in the seventh day—in Halleguara of Bagdad, "Book", MS., each cost 1

fourth part of an ounce by weight and nothing stamped upon it.

Then put them after the order in which they stand in the heaven into a crucible, and make all windows fast in the chamber that it may be quite dark within, then melt them all together in the mode of the chamber and drop in seven drops of the blessed Stone, and forthwith a flame of fire will come out of the crucible [fig. 117] and spread itself over the whole chamber (fear no harm), and will light up the whole chamber more brightly than sun and moon, and over your heads you shall behold the whole firmament as it is in the starry heaven above, and the planets shall hold to their appointed courses as in the sky. Let it cease of itself, in a quarter of an hour everything will be in its own place.



177. The transformation of Moses at the top.—Bartholomae, *Alchemia almanac* (1718).

210 Let us take another example from a treatise by Theobald de Hochelands (sixteenth century):

They say also that different names are given to the stone on account of the wonderful variety of figures that appear in the course of the work, inasmuch as colours often come forth at the same time, just as we sometimes imagine in the clouds or in the fur strange shapes of animals, reptiles, or trees. I found similar things in a fragment of a book, ascribed to Moses: when the body is dissolved, it is their writers, then will appear sometimes two branches, sometimes three or more, sometimes also the shapes of reptiles: on occasion it also seems as if a man with a head and all his limbs were seated upon a cathedra.¹

¹ 'De alchemia definitionibus.' *Opera alchemica*, I. p. 214. I discuss Philobothus' *Thesaurus operum Alchemicorum*, p. 167. There is no ground for saying that simple chemical reactions may give rise to configurations as various as those which nature produces. (The earth being richer in germanium always produces something similar too, and imagine that some few fractions of an epoch on the planet.) The man on the cathedra undoubtedly refers to a series of figures such as can be found in the old manuscript *Bartholomaeus Alchemia's Tabula alchemica*, pp. 28, 29, fig. 126. There was an Arabic version of the work in the 17th century. The figure is



100. Hieronymus Emser. *Sein. Deu. u. d. Margr. v.*
Reformation. 1526. 1/2.

- 200 Like the two preceding tests, Haghelande's remarks prove that during the practical work certain events of an hallucinatory or visionary nature were perceived, which cannot be anything but projections of unconscious contents. Haghelande quotes Serrus as saying that the "vision" of the Hermetic vessel "is more to be sought than the scripture." * The authors speak of seeing with the eyes of the spirit, but it is not always clear whether they mean vision in a real or a figurative sense. Thus the "Novum lumen" says:

To cause things hidden in the shadow to appear, and to take away the shadow from them, this is permitted to the intelligent philosopher by God through nature. All these things happen, and the eyes of the common men do not see them, but the eyes of the understanding [intelligentes] and of the imagination perceive them [beobachten] with true and inner vision [innig].²

- 201 Raymond Lully writes:

You should know, dear son, that the course of nature is turned about, so that without invocation [e.g., of the *formicaru*] and without spiritual exaltation you can see certain fugitive spirits condensed in the air in the shape of divers monsters, beasts and men, which move like the clouds higher and farther [fig. 105].³

deposed in the museum, of a very old man holding the book of secrets on his knees was taken away to the library of Bernadine de Verville. Je bouge de Peigneur (see fig. 4). The oldest version extant of this wood is perhaps that of Koenig. The "Book of Koenig" was handed down in Austria and, as no person here would appear to belong to the 16th century, but the greater part of it is of Greek origin and therefore considerably older. Bretheler gives the following passage: "Then I saw an old man, the headmaster of men, sitting in a chair. He was dressed in white and was holding in his hand a bound from the chair, on which rested a book. When I asked who the old man was, I was told: He is Hermes Trismegistus, and the book he has in front of him is one of those which contain the explanation of the secret things he has hidden from men" (de Glomeris manus digne, III, pp. 468).

* De alch. dñl. *Thesaur. rerum*, I, p. 100. It is not clear whether by "scripture" he means the traditional descriptions of the vessel or the contents of the vessel, or the Holy Scripture.

² Haghelande, "Novum lumen," *Min. herm.*, p. 324.

³ "Campanianum," *Alch. chem. rerum*, I, p. 875.



119 Persecuted spirits escaping from the bound prime matter. Thomas Aquinas (pseud.), "De alchimia" (MS., 15th cent.)

120 Dorn says much the same

Thus he will come to see with his mental eyes [*sensu mentali*] an indefinite number of sparks shining through day by day and more and more and growing into a great light.¹¹

121 The psychologist will find nothing strange in a figure of speech becoming concretized and turning into an hallucination. Thus in his biographical notes (1594), Hoghelande describes how, on the third day of the *decessus*, he saw the surface of the substance cover itself with colours, "chiefly green, red, grey, and for the rest indistinct." Whenever he remembered that day a verse of Virgil's came into his mind: "Ut vidi, ut peri, ut me malis abstulit error" (When I saw, how utterly I perished and evil delusion took me off). This error or optical illusion ("*hædibrium oculis oblatum*"), he said, was the cause of much subsequent trouble and expense, for he had believed that he was on the point of attaining the *nigredo*. But a few days later his fire went out at the night, which led to an irreparable damage, in other words, he never succeeded in repeating the phenomenon.¹² Not that the indigent skin on ashen metal is necessarily an hallucination, but the text shows a remarkable willingness on the part of the author to suspect something of the sort.

122 The "Tractatus Aristotelis" contains a passage that is noteworthy from the point of view of the alchemist's psychology:

¹¹ "Operationes philosophorum," *Thesaur. chem.*, I, p. 175.

¹² Hoghelande, "De alch. skill.," *Thesaur. chem.*, I, p. 194.

The serpent is more cunning than all the beasts of the earth, under the beauty of her skin she hides a hundredfold, and she hurls herself on the marrow of a snake or a hyacinth: through wisdom, when initiated in water.¹¹ There she gathers together the virtues from the earth, which is her body. Because she is very thirsty she drinks moderately and becomes drunken, and she causes the marrow wherewith she is initiated to vanish [ib. p. 2].¹²

- 70 The serpent is Mercurius, who as the fundamental substance, *ignis purus* (or) forms himself in the water and displays the nature to which he is joined [fig. 100: 66] vanishing in the Fountain of Mercurius, born drowning the sun [fig. 164], he is dissolving Calbasus in her own body. Matter is thus formed through illusion, which is necessarily that of the alchemist. This illusion might well be the *vera imaginatio* possessed of "informing" power.

- 71 The fact that visions allied themselves to the alchemical work may also explain why dreams and dream-visions are often mentioned as important instruments or as sources of conclusion. Thus Nager, for instance, puts his doctrine of transmutation in the form of three dreams;¹³ a fairly plain analogy to Porphyrio. The clerk of 'Vine Arden' has a similar dream form.¹⁴ Quaresmius likewise communicates his doctrine dressed up as a revelation in a dream.¹⁵ While the dreams and visions in these texts (as also in Sereno and Krater) are mainly a literary convention, the dream-visions of Zauberus has a much more authentic character.¹⁶ It is repeatedly stressed in the literature that the much-sought-after *aqua permanens* would be revealed in a dream.¹⁷ Gen-

11 Text of the operative passage: *quoniam Mercurius dignior est, factus est in aqua, ut deinde per illam aquam. Et sic, dormiens, vidit in dormitione*

et in vigilia. Tunc de huiusmodi visibus, ut scribit Mercurius, sic: *ubi dormiens, et in vigilia* [ib.].

12 *Flammus, ibidem*, V, p. 104.

13 *De la transmutation, ou l'art de faire le sang se changer en vin, ou en autre chose, par le moyen de la pierre philosophale*. 4 vols. in 5, p. 104. "Nagerius exprobatur, qui non tantum omnia facit. Quod non facit, per gradum suum. The dreamer will hardly be deceived. They are not, however, all like that when mediated by such a master."

14 *Art magi*, I, pp. 146f. 15 *Beckford, Chymica et magnetica*, III, p. 104.

16 Cf. Jung, "The Vision of Zauberus."

17 *Wendling on "Parthenon. Alch. videri"*, II, p. 171. *Chymica et magnetica* (Chim., p. 104) says: "[Et] Calbasus huiusmodi Mercurius Papirus non singulariter modo invenit, sed in huiusmodi dormitione et spirituali Revelatione, both with and without instrumental help, works as well as asleep or in dreams."



190 The Metamorphosing snake in water or on land—Bartholomew, *Florida snake* (1910).

erally speaking the *prima materia*, indeed the stone itself – or the secret of its production – is revealed to the operator by God. Thus Laurentius Ventura says: "But one cannot know the procedure unless it be a gift of God, or through the instruction of a most experienced Master – and the source of it all is the Divine Will."³⁰ Kharmath³¹ is of the opinion that one could "perfectly prepare our Chaos Nativae [= *prima materia*] in the highest simplicity and perfection" from a "special Secret Divine Vision and revelation, without further probing and pondering of the causes."³² Hoghelande explains the necessity for divine illumination by saying that the production of the stone transcends reason³³ and that only a supernatural and divine knowledge knows the exact time for the birth of the stone.³⁴ This means that God alone knows the *prima materia*.³⁵ After the time of Paracelsus the source of enlightenment was the human nature.

This Light is the true Light of nature, which illuminates all the God-loving Philosophers who come into this World. It is in the World and the whole edifice of the World is beautifully adorned and will be naturally preserved by it until the last and great Day of the Lord, but the World knows it not. Above all it is the Subject of the Catholick and Great Stone of the Philosophers, which the whole World has before its eyes yet knows not.³⁶

³⁰ "De rebus confidendis lapidis." *Theatre chym.*, II, p. 198.

³¹ Van Hylandshoven *Chant*, p. 184.

³² Similar views in Hoghelande, "De alch. dial.," *Theatre chym.*, I, p. 194. Paracelsus, ed. Rucka, p. 191, 8, and Deane, "Fire and Transmutation," *Theatre chym.*, I, p. 415, and these views in Alchemiae hermética, "Tractatus mysticus," p. 8, Madrichimus, "Sacrum secretum," p. 51, "Aquam supernam," p. 24, "Opera magica," p. 101.

³³ "De alch. dial.," *Theatre chym.*, I, p. 194. He refers there to Paracelsus' *AKRON* (ed. Rucka, p. 197, 1). "Magna est, quam quod incensum pervigilant [sic] dormis in quietate." It is too great to be conceived by reason without divine assistance.

³⁴ "De alch. dial.," p. 194.

³⁵ Hoghelande, "Novum lumen," *Mus. Heron.*, p. 177. "Magna prima quam solus Deus scit."

³⁶ Kharmath, *Van hyland, Chant*, pp. 71f. Note the implied reference to the *Lapis* (John 1 : p. 14).

Omnipotens deus, qui
 omnium est creator, in
 teipso, deus, omnia, quae sunt, creasti. Amen.



191. Adam as prima materia, perished by the sword of Mercurius. The arbor
 philosophica is growing out of him. 'Marsilius d'alibonae' (MS., 14th cent.)

lated as the absolute condition for the completion of the work. We can hardly doubt that the psychological condition for the opus is meant, and that this is of fundamental importance.

118 The *Rosarium* says:¹¹

Who therefore knows the salt and its solution knows the hidden secret of the wise men of old. Therefore turn your mind upon the salt and think not of other things, for in it alone [or, the mind] is the secret concealed and the most excellent and most hidden secret of all the ancient philosophers.¹²

119 The Latin text has 'in ipso solo' referring therefore to 'mercurius'. One would have to assume a double misprint were the secret after all concealed in the salt. But as a matter of fact 'mind' and 'salt' are close cousins: *coram grano salis!*¹³ Hence, according to Khunrath, the salt is not only the physical centre of the earth but at the same time the *sol superioris*,¹⁴ of which he says: "Therefore direct your feelings, senses, reason and thoughts upon this salt alone."¹⁵ The anonymous author of the *Rosarium* says in another place that the work must be performed "with the true and not with the fantastic imagination,"¹⁶ and again that the stone will be found "when the search has heavy on the searcher."¹⁷ The remark can only be understood as meaning that a certain psychological condition is indispensable for the discovery of the miraculous stone.

¹¹ *Atl. med.*, II, p. 111. *R. des C.* (Paris, p. 395) dates the *Rosarium* in the middle of the 15th century.

¹² *Pone oculos mentis tuos super saltem, nec cesses de illis. Nam in ipso solo est, huius secretum et totius opus quodque est universum omnium antiquorum Philosophorum.* The *Revelation* shows (chapter p. 91) that 'opus solo'. Likewise the *Rosarium philosophicum* of 1518 (I, manuscript 1) has no access to the manuscript.

¹³ Cf. the *sol superioris* which, according to the ancient use of language, was and still is given to the heavens.

¹⁴ Khunrath, *Van dyck's Chym.*, pp. 1, 7, 161, 162.

¹⁵ *Ibid.*, p. 161.

¹⁶ *Atl. med.*, II, p. 114. "In solo abundans naturam de qua representatur corpora et veritatem istam. Et hoc imaginare per verum imaginandum et non phantasiam." And last according to nature, by which the bodies are organs created at the behest of the earth. And imagine this with the true and not with the fantastic imagination).

¹⁷ *Ibid.*, p. 117. "Et invenitur in terra hoc et in quolibet corpore et apud omnes res cum imaginatur agnoscit inq. invenit." And it is found in every place and in every time and in every circumstance when the search has heavy on the searcher.

1st Both these remarks, therefore, make it seem very possible that the author was in fact of the opinion that the essential secret of the art lies hidden in the human mind—or, to put it in modern terms, in the unconscious (fig. 137).

2nd If it really did dawn on the alchemists that their work was somehow connected with the human psyche and its functions, then it seems to me probable that the passage from the *Reveries* is no mere misprint. It agrees too well with the statements of other authors. They insist throughout upon careful study and meditation of the books. Thus Richardus Anglicus¹⁸ says in his so-called "Correctorium alchymiarum":

Therefore all those who desire to attain the blessing of this art should apply themselves to study, should gather the truth from the books and not from invented fables and unsuitable works. There is no way by which this art can truly be found (although men meet with many deceptions), except by completing their studies and understanding the words of the philosophers. . . .¹⁹

3rd Bernard of Trevisa tells us how he struggled in vain for many years till at last he was "directed into the straight path" through a sermon of Parmenides in the *Trilogia*.²⁰

4th Hugelander says:

He should collect the books of different authors, because otherwise it is impossible to understand them, and he should not throw aside a book which he has read once, twice, or even three times, although he has not understood it, but should read it again ten, twenty, fifty times or even more. At last he will see wherein the authors are mainly agreed—where the truth lies hidden. . . .²¹

5th Quoting Raymond Lully as his authority, the same author says that owing to their ignorance men are not able to accomplish the work until they have studied universal philosophy, which will show them things that are unknown and hidden from others. "Therefore our stone belongs not to the vulgar but to the

¹⁸ Canon of St. Paul's, London, physician in chief to Pope Gregory XII, died c. 1390 (Ferguson, *Illustrations alchemie*, II, p. 174).

¹⁹ *Trilogia*, chon., II, p. 444.

²⁰ "Liber de alchymia" *Trilogia*, chon., I, p. 793. "Parmenides . . . qui me primum eruitit ab erroribus, et in viam rectam duxit" (Parmenides . . . who has pulled me back from errors and directed me into the straight path).

²¹ "De alch. diff.," *Trilogia*, chon., I, pp. 113f.



191 The Moon, containing the work of the great artists, with the art of the, showing the Neptune of the sea, below, under, with some, showing the Neptune (journal).—Michele Lino (1906)

very heart of our philosophy." ³⁷ Thomasius Zacharias relates that a certain "religious Doctor excellentissimus" advised him to refrain from such expertise in "sophisticationibus diabolicis" and to devote himself rather to the study of the books of the old philosophers, so as to acquaint himself with the *vera scientia*. After a bit of despair he received with the help of the Holy Spirit and, applying himself to a serious study of the literature, read diligently, and meditated day and night until his finances were exhausted. Then he worked in his laboratory, viz. the three columns appear, and on Easter Day of the following year the wonder happened: "Vidi perfectionem" — "I saw the perfect fulfillment" — the quicksilver was "conversum in purum auri puri metalli." This happened, so it was said, in 1520. ³⁸ There is an unmistakable hint here that the work and its goal depended very largely on a moral condition. Richardus Anglicus rejects all the assorted filth the alchemists worked with, such as eggshells, hair, the blood of a red haired man, hawks, worms, bees, and human faeces. "Whosoever a man soweth that also shall he reap. Therefore if he soweth filth, he shall find filth." ³⁹ "Turn back, brethren, to the way of truth of which you are ignorant; I counsel you for your own sake to study and to labour with steadfast meditation on the words of the philosophers, whence the truth can be summoned forth." ⁴⁰

7. The importance or necessity of understanding and intelligence is stressed upon all through the literature, not only because intelligence above the ordinary is needed in the performance of so difficult a work, but because it is assumed that a species of magical power capable of transforming even base matter dwells in the human mind. Dorn, who devised a series of interesting metaphors for the problems of the relationship between the work and the man, (q. 19), says: "In truth the form, which is the intellect of man, is the beginning, middle and end of the procedure — and this form is made clear by the saffron colour, which indicates that man is the greater and principal form of the spagnum opus." ⁴¹ Dorn draws a complete parallel between

³⁷ Ibid., p. 200. ³⁸ Zacharias, *Opusculum Philosophicum*, I, pp. 80, 81, 82.

³⁹ Richardus, "Conversio alchimie," *Floris, chon.*, II, p. 49.

⁴⁰ Ibid., p. 50. ⁴¹ In *Floris, chon.*, I.

⁴² Richardus, *Floris, chon.*, I, p. 49. As can be seen quite better by examining the relation of the spagnum opus to the saffron colour, the spagnum opus is a process of transformation, not a process of purification. The spagnum opus is a process of transformation, not a process of purification.



199. *Michaelmas at work, various stages of the process. No appears to be bringing the golden fleece.* (Lindisfarne, 11th c.)

the alchemical work and the moral-intellectual transformation of man. His thought, however, is often anticipated in the Hymn to "Theatre of Platonia Tetrablogos," the Latin title of which is "Liber Platonia quatuorium."¹² Its author establishes four series of correspondences, each containing four "books," "for the help of the investigator":¹³

I	II-III	III	IV
1. De opere naturalium (Concerning the work of natural things)	1. <i>Elementum spiritus</i>	1. <i>Natura compositior</i> (Composite nature)	1. <i>Sensus</i> (Sense)
2. <i>Præterea de animalium naturis</i> (Emphasis on animal nature at the deduction of alchemy) ¹⁴	2. <i>Elementum spiritus</i>	2. <i>Natura discretior</i> (Discretized nature)	2. <i>Deinde intellectus</i> (Intellectual character) ¹⁵
3. <i>Resolutive animæ</i> (Emphasis on intellectualization at the end) ¹⁶	3. <i>Elementum spiritus</i>	3. <i>Emphasis</i> (Simple things)	3. <i>Ratio</i> (Reason) ¹⁷
4. <i>Resolutive intellectus</i> (Emphasis on intellectualization at the end) ¹⁸	4. <i>Elementum spiritus</i>	4. <i>Deinde compositiora</i> (Things pertaining to yet simpler things)	4. <i>Ex quibus concluduntur ad effectum præteritum</i> (The thing included in the foregoing of before) ¹⁹

polem in operis spaciis." The *forma* works through information (also described as *formamateria*) *forma* is elevated with ideas: Gold, silver, and so on are forms of matter. Therefore one can make gold if one succeeds in impressing the form of gold upon the *prima materia* or the *elementa* mass or mass, i.e., the *prima materia*.²⁰ The text then, V. Ibid., p. 177.

¹² The "book" explains "quid separatur et quæquiritur." The *separatio* or *abstrahere* refers to the decomposition of the original matter into elements.

¹³ The text says: "Idcirco in resolutione elementis, cum in separatis naturis, et ingressionem in conversionem fiat a materia sua." (. . . the book [turning off] the

27 The four series show four aspects of the opus. The first horizontal series begins with natural things, the *prima materia* as represented by water. These things are composite, i.e., mixed. Their "correspondence" in column IV is sense perception. The second horizontal series represents a higher stage in the process. In column I, the composite natures are decomposed or changed back into their initial elements; in column II, the earth is separated from the (primally) water as in the Book of Genesis, a *levante* theme in alchemy; in column III, there is a separation into categories, and column IV is concerned with the psychological act of discrimination.

28 The third horizontal series shows the upward advance still more clearly: in column I, the soul emerges from nature; in column II, there is an elevation into the realm of air; in column III, the process reaches the "simple" things which, because of their unalloyed quality, are incorruptible, eternal, and akin to Platonic ideas; and in column IV, there is the final ascent from sense to spirit, to the *anima rationalis*, i.e., the highest form of the soul. The fourth horizontal series illustrates the perfection or completion of each of the vertical columns.

29 First vertical series: This column has a "phenomenological" character, if such a modern term is permissible here. The psychi-

cal nature of the soul is separated from nature, as a former operation and as movement from its own materiality. The *anima* is separated from its flesh, separating, as an expression, is the flesh's essential quality or "soul," whose material nature has to be transformed into something higher.

30 The next preparation series is to convert nature, as simple, . . . as nature as it is, into the ideal, idealizable, philosophic nature, as *divinized* (or *purified* or *spiritualized* or *alchemized*, etc.). It is last the preparation of the whole, and the conversion of nature to the simple . . . and it is necessary to see alone something more than does nature, as also to be idealized by means of that preparation to the highest, as in correspondence to the chief work, falls to the perfection, namely sublimation up to the highest stage, where nature is transformed into the *res complexa*, which, as *synthesis* with its own nature, is also in the quiet, joyful and eternal state. In the second column this highest stage is first, and its stages consist elements, as again in . . . in the third column, it is the ethereal, highest form of transformed nature, and in the fourth it is the goal of our whole process.

31 There is an introductory remark to this series: "Let us see parts that [i.e., *res complexa*] comprises of elements. If you wish you can simplify these [materiality] to the element."

32 The effect is rather in the preceding stages in the process of transformation.

element emerges from the sum of natural phenomena and culminates in the esoteric intellects: the phenomenon of clear insight and understanding. We can, without doing violence to the text, take this intellect as the highest faculty of which man is capable.

- 20^a *Second vertical series:* The earth emerges from the chaotic waters of the beginning, from the *massa confusa*, in accordance with the ancient alchemical view, above it lies air, the volatile element rising from the earth. Highest of all comes fire²⁰ as the "thrust" substance, i.e., the fiery pneuma²¹ which reaches up to the seat of the gods" (fig. 134, cf. figs. 166, 178, 180).

- 21^a *Third vertical series:* This column has a categorical or ideal character, hence it contains intellectual judgments. All composites are dissolved into their "disseminated" components, which in their turn are reduced to the "simple" substance. From this three finally emerge the quintessences, the simple potential ideas. Ether is the quintessence.²²

- 22^a *Fourth vertical series:* This column is exclusively "psychological." The senses mediate perception, while the discursive intellect corresponds to apperception. This activity is subject to the ratio or *ars rationabilis*, the highest faculty bestowed by God on man. Above the *ars rationabilis* there is only the *res*, which is the product of all the preceding effects. The "Iiber Platonis quantum" interprets this *res* as the

immutable and immovable God²³ whose will created the intelligence from the will and intelligence [to be understood here as intellectus] is produced the simple soul²⁴ but the soul gives rise to the disseminated nature from which the composite nature are produced, and these show that a thing cannot be comprehended save by something superior to it. The soul is above nature and through it nature is comprehended, but the intelligence is above the soul and through it

²⁰ *Armenta ignis et aëris et aquae. Item habet superiorem partem.* Rogerius Bacon, *Opera of Rogerius Philosophi*, VII, 1 (pp. 200ff., 191).

²¹ *Ignis elementalis.*

²² The soul still has a homogenous or *herv* nature in Latinus.

²³ *De quatuor. De Causis et effectibus. Lib. I, p. 3.* and *Metaphysica*, ed. Bekker, I, p. 3.

²⁴ *Ibid.*, XII, p. 3: "God is immovable and therefore also eternal and immovable being."

²⁵ *Enchiridion differentiarum Philosophiarum*, II, p. 156b column 10 the same text: "That which is perfectly homogeneous and simple is associated with physical multiplicity: whereas physical multiplicity reduces particulars into the homogeneous, the simple, and yet simple."



191. *Sanctus of Miracles*, once being cooked in the hall, with the spirit of which alone *grosvenor*, where the *Incantation* "splendor solis" MS. 1580

the soul is comprehended, and the intelligence is comprehended by that which is above itself and is surrounded by the One God whose nature is not to be comprehended.⁸²

375 The original text runs:

... ita quod scitis compositionem quibus appropriatur vult sciri et virtutes, et quod sit ex quo sunt res, et Deus immobilis et immobilitas, cuius voluntate intelligentia movetur et voluntate et intelligentia⁸³ et anima simplex, per animam sunt naturae distinctae, ex quibus generatur sunt compositae, et indicant quod res non cognoscitur, nec per se nec superius. Anima vero est super et totum, et per eam cognoscitur natura, vel intelligentia est superior anima et per eam cognoscitur anima, et intelligentia[m]⁸⁴ movetur, quod⁸⁵ superior ea est, et curandae cum Deus unus, cuius quilibet apprehendi non potest.

376 The author adds a quotation whose origin I have not been able to trace. It runs:

The philosopher said in the Book of Dialogues: I went about the three heavens, namely the heaven of composite nature, the heaven of differentiated nature, and the heaven of the soul. But when I sought to go about the heaven of intelligence, the soul said to me: That way is not for thee. Then nature attracted me, and I was attracted. This saying of the philosopher was not intended by him to specify this science, but because he wished that his words should not fail to make clear the power which liberates the creature, and that by these means the lower process in this kind of work should be made known through the higher.⁸⁶

377 In this very ancient text—which in its Arabic form cannot be much later than the tenth century, many of its components being still older—we find a systematic classification of the correspondences between the opus alchemicum and the philosophical and psychological processes running parallel with it. The text makes it abundantly clear just how much the chemical processes

⁸² *Philo. chem.*, V, p. 143.

⁸³ Instead of "intelligence."

⁸⁴ Instead of "intelligence."

⁸⁵ Instead of "et quod."

⁸⁶ Et dicit philosophus in libro Dialogorum: Gressus tres fecit scilicet corpus naturae compositae, corpus naturae distinctae et corpus animae. Cum itaque volui circumire corpus intelligentiae, dixit mihi anima: non habes viam, et attraxit me natura et attraxi eam. Hoc dicitur dicens principia non potest philosophus ad speculandum hanc scientiam, sed quia voluit ad sciendum in his talentis manifestare viam liberantis creaturam, et voluit per eam ad hoc opus operis, ut cognoscere preparationis distinctae, per preparationem superiorum.—*Libri Parvorum Quatuor*. *Philo. chem.*, V, p. 143.

connected with spiritual or psychological factors for these thinkers. Indeed the connection went so far that the product to be extracted from matter was known as the "egoistic". This strange idea is explicable only on the assumption that the old philosophers did have a faint suspicion that psychic contents were being projected into matter. Because of the intimate connection between man and the secret of matter, both Descartes and the much earlier "Liber Philosophus questionum" demanded that the operator should rise to the height of his task: he must accomplish in his own self the same process that he attributes to matter. "For things are perfected by their like." Therefore the operator must himself participate in the work ("operator operandum interius operi", "for if the investigator does not remarkably possess the likeness [i.e., to the work, he will not climb the height I have described, nor reach the road that leads to the goal."¹⁰

As a result of the proposition there is an unconscious identity between the psyche of the alchemist and the atomic substance, or, the spirit imprisoned in matter. The "Alber Platinus quantum" accordingly recommends the use of the scepter (fig. 75) as the vessel of transformation,¹⁸ because it is the container of thought and intellect¹⁹ (fig. 135). For we need the brain as the seat of the "divine part." The text continues:

Through time and event different things are converted into intellect, inasmuch as the parts are assimilated (to one another) in composition and in form. But on account of its proximity to the source between the brain had to be assimilated to the universal, and the direct relationship is simple, as we have said.¹²

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Wheat, p. 104. "The wheat sower sows, the wheat and reaped depend on him, all the seed in the world depends on him, the seed for the sower and the seed will feed the hungry. The computer, too, is subject to the realization that I have not yet been able to place in the Arab hand."

Further, $p \leq q$ (the capital p is smaller or equal to the capital q) means (from the fact) that the number p is not greater than the number q . The word *more* is a comparative and I have no more, and it is the word of resistance and conflict. . . .

41 "Res contrahentes per longum ad distributionem per totum systema quantum
factum sunt duntaxat in hoc punctum et in forma. Contritus vero propriis viribus
suis cum auctoritate rationis, plur. et hoc modo habet de rebus per totum systema
operari, et omnia rationem ad omnes res duntaxat."

- 317 The assumption underlying this train of thought is the causative effect of analogy. In other words, just as in the psyche the multiplicity of sense perceptions produces the unity and simplicity of an idea, so the primal water finally produces fire (i.e., the ethereal substance—but (and this is the decisive point) as a mere analogy but as the result of the mind's working on matter. Consequently Deen says: "Within the human body is concealed a certain metaphysical substance, known to very few, which needs no medicament, being itself an incorrupt medicament." This medicament is "of threefold nature: metaphysical, physical, and moral" ("moral" is what we would call "psychological"). "From this," Deen goes on, "the attentive reader will conclude that one must pass from the metaphysical to the physical by a philosophic procedure."¹⁷ This medicine is clearly the *anane substance* which he defines elsewhere as *anane*:

There is an eternal thing, a certain truth which cannot be seen with the natural eye, but is perceived by the mind alone [i.e. we're], and of this the Philosophers have had experience, and have maintained that in nature (such as in work in rocks):

In this [truth] lies the whole art of freeing the spirit [i.e. spiritus] from its fetters, in the same way that, as we have seen, the mind [i.e. mens] can be freed [i.e. morally] from the flesh."¹⁸

As both works themselves in man suffer poverty, the *exercises of nature* brings them about in nature. This truth is the highest power and an inexpressible formless wherein the sense of the philosophers lies hid.¹⁹

- 318 By studying the philosophers man acquires the skill to ascend the stone, but again, the stone is man. Thus Deen exclaims: "Transform yourselves from dead stones into living philosophical stones!"²⁰ Here he is expressing in the clearest possible way the identity of something in man with something concealed in nature.

- 319 In his "Recueil négogographique"²¹ Bénédict de Verulfe says:

¹⁷ *Speculation philosophica*.² Floris, citat. I, p. 205.

¹⁸ *Ibid.*, p. 204. ¹⁹ *Ibid.*, p. 204. ²⁰ *Ibid.*, p. 205.

²¹ *Ibid.*, p. 205. "Transformations in lapides in statu et in re in lapides philosophicos."

²² To the *Tabulae des roches métalliques*.

If any man wish at times to change the drop of mercury, and by pressing it to cause a clear rose to issue from it, let him take care, and he will see in a fixed time, under the gentle pressure of the fire, a like substance issue from the philosophic matter. For as soon as its violet darkness is evaded for the second time, it will stir up from it as it were a drop of flower or flame or pearl, or other likeness of a precious stone, which will be disturbed until it runs out in very clear whiteness, which thereafter will be capable of clothing itself with the honours of beauteous rubies, or coloured stones, which are the true fire of the soul and light of the philosophers.

It should now be sufficiently clear that from its earliest days alchemy had a double face: on the one hand the practical chemical work in the laboratory, on the other a psychological process, in part consciously psychic, in part unconsciously projected and seen in the various transformations of matter.

Not much effort is needed at the beginning of the work; it is sufficient to approach it with "a free and empty mind," as one text says.¹⁷ But one important rule must be observed, "the mind [mens] must be in harmony with the work"¹⁸ and the work must be above all else. Another text says that in order to acquire the "golden understanding" (*lumen alchymicum*) one must keep the eyes of the mind and soul well open, observing and contemplating by means of that inner light which God has be in nature and in our hearts from the beginning.¹⁹

Since the investigator's psyche was so closely bound up with the work—not only as its necessary medium but also as its cause and point of departure—it is easy to understand why so much emphasis was laid on the psychic condition and mental attitude of the laboratory worker. *Alphidius* says: "Know that thou canst not have this science unless thou shalt purify thy mind before God; that is, wipe away all corruption from thy heart."²⁰ According to *Avicenna*, the treasure-house of Hermetic wisdom rests on a

¹⁷ *Meibius*, "Demonstratio naturae," *Opus Alchim.*, p. 112: "stet et mens aperta" (*opus de Meibius, hoc interuenit uisus et ratio*).

¹⁸ *Paracelsus*, "Ordoalka," *Opera Alchim.*, p. 119: "nam mens tua cum opere tuo unum . . ."

¹⁹ "Alphidius Alphidius," *Opus Alchim.*, p. 119.

²⁰ *Alphidius Alphidius*, l. c. § 2, par. 3: "Alphidius. Scito quod tuum secretum habere non potes, quinque membra tuum deo pariter, hoc est in corde omnem corruptionem delas."

firm foundation of fourteen principal virtues: health, humility, holiness, chastity, virtue,²⁰ victory, faith, hope, charity, goodness (*benignitas*), patience, temperance, a spiritual discipline or understanding,²¹ and obedience.

- 21 The Pseudo-Thomas who is author of this same treatise quotes the saying: "Purge the horrible darknesses of our mind,"²² and gives as a parallel Seneca's "he maketh all that is black white . . ."²³ Here the "darknesses of our mind" coincide unambiguously with the nigredo (flgs. 14, 48, 115, 177, 18, the author feels or experiences the initial stage of the alchemical process as identical with his own psychic condition).

- 22 Another old authority is Geber. The *Reinhold* says that in his *Liber perfecti magistri* Geber requires the following psychological and characterological qualities of the *artifex*: "He must have a most subtle mind and an adequate knowledge of metals and minerals. But he must not have a coarse or rigid mind, nor should he be greedy and avaricious, nor irascible and vacillating. Further, he must not be hasty or vain. On the contrary, he must be firm in purpose, persevering, patient, mild, long-suffering, and good-tempered."²⁴

- 23 The author of the *Reinhold* goes on to say that he who wishes to be initiated into this art and wisdom must not be arrogant, but devout, upright, of profound understanding, humble, of a cheerful countenance and a happy nature. He continues: "My son, above all I admonish thee to fear God, who knoweth

²⁰ The text has: "virtus, de qua dicitur: virtus enim liberat. Et dicitur et magis virtus est personis et virtus est placentia et una virtus personis virtus est virtus." (virtus of which is a kind, virtue liberates the soul. And Heaven, and it liberates the virtue of the upper and lower planets and be as virtue personis virtus est virtus.) Cf. *Liber magistri et de Rubeo*, p. 2: "et unica virtus personis et virtus."

²¹ The text explains by quoting the Vulgate: (pt. 4, vs. 14: *Reinhold*, pp. 116) *spiritus sanctus virtus est virtus virtus virtus*. (S.V. "And he renewed in the spirit of your mind, and put on the new man . . .") and adds: "hoc est intellectus virtus."

²² *Reinhold*, I, ch. IV, par. 15: "... hanc enim virtutem purga virtutem."

²³ *Ibid.*: "Seneca: et facit omnia nigra alba . . ."

²⁴ *Ibid.* (vol. II, p. 118). The text in Geber's *Liber perfecti* is much more detailed. It occupies the whole of ch. V of lib. I under the title: "De imperio magistri in parte magistri artificis" (cf. *Reinhold*, *Der Alchemist des Geber*, pp. 118).

what manner of man thou art and in whom is help for the solitary, whosoever he may be." ⁹⁰

⁹¹ Particularly instructive is the introduction to the art given by Hermes to Kalidi:⁹²

"This thing for which you have sought so long is now to be acquired or accomplished all by long or present. It is to be won only by patience and hardness, and by a determined and most perfect love. For God bestows His drink, and vesting, life source on his faithful servants, namely those on whom he resolved to bestow it from the original nature of things." ⁹³ [Some remarks follow concerning the handling drink along with its pupils.] Nor were they [the elect] able to hold anything back save through the strength granted to them by God, and thus themselves could no longer direct their minds save towards the good ⁹⁴ appeared to them by God. For God charges those of his servants whom he has purposely chosen [Eg. 196] that they seek the divine substance which is hidden from men, and that they keep it to themselves. This is the science that draws its master away from the suffering of this world and leads to the knowledge of future good.

When Moscosus was asked by the king why he lived in mountains and deserts, thus than in hermitages, he answered: "I do not doubt that in hermitages and brotherhoods I would find greater repose, and lazing work in the deserts and in the mountains, but no one knows who does not see. Exceeding narrow is the gateway to peace, and none may enter save through affliction of the soul" ⁹⁵

⁹⁰ *ibid.*, *ibid.*, II, p. 107: "Dum enim, in quo dependentiam tuam vult esse, et adjutorem legem habet necessitatem. . . . This quotation derived from the "Treatise on the art" is also was probably the first edition later observed. But there the passage refers to the beginning of ch. II, where "Ergo enim, cum deus daretur bene in domo laici, in hoc est, etiam tuam dependentiam et aditum necessitatem." *ibid.*, *ibid.*, *ibid.* I, p. 107. It is possible that the text of the text in the strength of the dependent and complete meaning for the solitary, whosoever he may be. Concerning the addition of the Hermes quotation in *Enchiridion*, see par. 100 n. 2.

⁹¹ Cf. *Enchiridion*, *Enchiridion*, *Enchiridion*. *Enchiridion* (*Enchiridion* or *Enchiridion*) is also to be seen in the text of the *Enchiridion* (Kalidi or Kalidi) (see par. 100, *Enchiridion*, *Enchiridion*, *Enchiridion*, *Enchiridion* and *Enchiridion* the *Enchiridion* I, p. 107). The passage is to be found in *Enchiridion* "The *Enchiridion* *Enchiridion*," *ibid.*, *ibid.*, II, pp. 107.

⁹² "Quid enim a per se, et non alicuius dependentiam" (*ibid.*, p. 107).

⁹³ "Quid enim a per se, et non alicuius dependentiam" (*ibid.*, p. 107).

⁹⁴ "Quid enim a per se, et non alicuius dependentiam" (*ibid.*, p. 107).

up, God enlight-
ening the inner
—darkness. J. J.
—m. — — —
— — —



- 97 We must not forget, in considering this last sentence that Montanus is not speaking for the general edification but is referring to the divine art and its work. Michael Maier expresses himself in similar vein when he says:

There is in our chemistry a certain noble substance in the beginning whereof is wisdom, but it is mixed up with ignorance. Therefore I have supposed that the same will begin to me, namely that I shall suffer difficulty, grief, and sorrow at first, but in the end shall come to glorious possession and great things.⁹⁸

- 98 The same author also affirms that "our chemistry stirs up the soul to a meditation of the heavenly good,"⁹⁹ and that when is initiated by God into these mysteries "casts aside all insignificant cares like food and clothing, and feels himself as it were new born."¹⁰⁰

- 99 The difficulty and grief to be encountered at the beginning of the work must be considered with the negative, like the "horrible darkness of our mind" of which Paracelsus speaks, and these at their turn are surely the same as the "affliction of soul" mentioned by Montanus. The term he uses for the attitude of the

⁹⁸ Maier, *Spem in Deum*, 1617, p. 130.

⁹⁹ Ibid., p. 134. ¹⁰⁰ Ibid., p. 135.

adepts—inner perfection—expresses an extraordinary devotion to the work. If this "serious meditation" is not mere imagining—and we have no reason to assume any such thing—then we must imagine the old adepts carrying out their work with an unusual concentration. Indeed with religious fervour (cf. below). Such devotion would naturally serve to project values and meanings into the object of all this practical research and to fill it with forms and figures that have their origin primarily in the unconscious of the investigator.

III. MEDITATION AND IMAGINATION

- 500 The point of view described above is supported by the alchemist's remarkable use of the terms *meditatio* and *imaginatio*. Roland's *Lexicon alchemice* defines *meditatio* as follows: "The word *meditatio* is used when a man has an inner dialogue with someone unseen. It may be with God, when He is invoked, or with himself, or with his good angel."¹⁰ (52, 147). The psychologist is familiar with this "inner dialogue"—it is an essential part of the technique for coming to terms with the unconscious.¹¹ Roland's definition proves beyond all doubt that when the alchemists speak of *meditatio* they do not mean mere cogitation, but explicitly an inner dialogue and hence a living relationship to the answering voice of the "other" in ourselves, i.e., of the unconscious. The use of the term "meditation" in the Hermetic diction "And as all things proceed from the One through the meditation of the One" must therefore be understood in this alchemical sense as a creative dialogue, by means of which things pass from an unconscious potential state to a manifest one. Thus we read in a treatise of Philalethes:¹² "Above all it is marvelous that our stone, although already perfect and able to impart a perfect tincture, does voluntarily humble itself again and will

¹⁰ R. 117: "*Meditatio* est dialogus quatuor cum aliquo alio colloquium habere interius qui tamen non videtur. Et cum deo spiritus immortalis, vel cum se ipso, vel proprio angelo habet." This description is very similar to the colloquium in the *Parvum opus* (cf. cf. *Opus* of Louis) if the authors are unconscious in emphasizing the importance of meditation. Examples are numerous.

¹¹ Cf. Jung, "The Relations between the Ego and the Unconscious," para. 541ff.

¹² "*Interius operatur*," *Alch. herm.*, p. 169.



191. Muhammad in the initial 'negative' state, meditating in Jerusalem, *Ensaym-e Shams* (copy).

mediate a new volatility, apart from all manipulation.¹⁰³ What is meant by a 'meditated volatility' we discover a few lines lower down, where it says: 'Of its own accord it will liquefy . . . and by God's command become endowed with spirit, which will fly up and take the stone with it.'¹⁰⁴ Again, therefore, to 'mediate' means that through a dialogue with God yet more spirit will be infused into the stone, i.e., it will become still more spiritualised, volitional, or volitionalised (cf. fig. 178). Khusrav says much the same thing:

Thenceforth words, meditate, create, work, cook . . . as well, a healthy Red Bird be equated to one which comes from the Heart of the Son of the great World, a Wren which the Son of the Great World (as an bird) mean for Body and Heart, so be for us a Fine and Natural Aqua Viva. . . .¹⁰⁵

¹⁰³ ' . . . in case volatilisation does not then become impermanent meditative.'¹⁰³

¹⁰⁴ 'As the commandment legend of the rock in the mosque of Umayyad in Jerusalem, which wanted to fly up with Muhammad's spirit, he was died so became.'

¹⁰⁵ *Five-leafed Cilantro*, pp. 171/2.

79 Likewise the "mediation of the heavenly good," mentioned earlier, must be taken in the sense of a living dialectical relationship in certain domains of the unconscious. We have excellent confirmations of this in a treatise by a French alchemist living in the seventeenth and eighteenth centuries.¹ He says:

How often did I see them [the *hermetiques des pyramides*] converse with me at my understanding, how attentively they looked me, for the language of the analogies of their paradoxical teaching came easily to my mind. How often did their pleasure in the wonderful doctrines I made concerning the *abstract domains* of the ancient master think to reveal unto me even now, fingers the *Hermetic veil*, the salamander [fig. 138, cf. figs. 129, 130], the full moon and the rising sun.

80 This treatise, although it is not so much a personal confession as a description of the golden age of alchemy, nevertheless tells us how the alchemist imagined the psychological structure of his apur. In association with the invisible forces of the psyche was the real secret of the magisterium. In order to express this secret the old masters readily resorted to allegory. One of the oldest records of this kind, which had a considerable influence on the later literature, is the "Vivre Ample,"¹¹⁹ and its whole character relates it very closely to those visions known to us from the psychology of the unconscious.

81 As I have already said, the term *imagination*, like *meditation*, is of particular importance in the alchemical apus. Earlier on we came across that remarkable passage in the *Rosarium* telling us that the work must be done with the true *imagination*, and we saw elsewhere [par. 137] how the philosophical tree can be made to grow through contemplation (figs. 131, 135). Rudolf's *Less-*

¹¹⁹ I take this text from a manuscript in my possession entitled "Figueroes Archaicorum secretorum . . ." (1631). It reads: *hermetiques hermetiques* "Catalogue: 'tout plus en plus' (fol. 47, parafolium, 20th cent.) The parafolium in this manuscript are identical with those in MS. No. 999 (16th cent.), Bibliothèque de l'Université, Paris. This comes from the "Fragments" of Nicolas Flamel (1390-1485). The origin of the Latin text in the manuscript is at present unknown. (See figs. 13, 148, 177, 181) [See also *Hermetische Geheimnisse*, par. 700].

¹²⁰ *Art magi*, I (cf. Rudolf's version in *Hermetische Studien und Visionen* [ed. Rudolf], pp. 271 ff. and other series of *Laurea* in the *et* *Parvus* in the apus [Berthelme, *Alch. grecs*, III] and also of *Laurea* [Berthelme, *Curiosae magicae* figs. 30].



195 The Hellbender, one of the few creatures, in the shape of a salamander, belonging to the lot.—HALL: *AMERICAN ANIMALS* (1897)

existence then, helps us to understand what the alchemist meant by *imaginatio*.

34. England says, "Imagination is the star in man, the celestial or angelical body."¹⁴ This astounding definition throws a quite special light on the fantasy processes connected with the apes. We have to conceive of these processes not as the immaterial phenomena we usually take fantasy pictures to be, but as something corporeal, a 'subtle body'—by a way, more spiritual in nature. In an age when there was as yet no empirical psychology such a correlation was bound to be made, because everything immaterial, once it was created, was projected into matter — that is to say, it approached people from outside. It was a hybrid

¹⁴ *Imaginatio* in earlier sources was supposed to be corporeal. Peter Böhme from Borna used the archaic term, I refer the reader to my "Pantheism as a Spiritual Process" (especially pp. 17).



194. Hermes comparing the winged soul out of an egg – true physical alchemy

phenomenon, as it were – half spiritual, half physical, a concretization such as we frequently encounter in the psychology of primitives. The *imaginatio*, or the act of imagining, was thus a physical activity that could be fitted into the cycle of material changes, that brought these about and was brought about by them in turn. In this way the alchemist related himself not only to the unconscious but directly to the very substance which he hoped to transform through the power of imagination. The singular expression "*œnum*" (*stun*) is a Paracelsian term, which in this context means something like "quiescence."¹⁰⁴ Imagination is therefore a concentrated extract of the life forces, both physical and psychic. So the demand that the artist must have a sound physical constitution is quite intelligible, since he works with and through his own quiescence and is himself the indispensable condition of his own experiment. But, just because of this intermingling of the physical and the psychic, it always remains an obscure point whether the ultimate transformations in the alchemical process are to be sought more in the material or more in the spiritual realm. Actually, however, the question is wrongly put, there was no "either-or" for that age, but there did exist an intermediate realm between mind and matter, i.e., a psychic realm of subtle bodies¹⁰⁵ whose characteristic it is to

¹⁰⁴ *Recherch. Philosoph.* 15: "œnum" = "visus et patetia visum in preparationibus sequens" – the vision and power of things, that is appears, through the preparations. Hence also extract of *Quinta Essentia*.

¹⁰⁵ *Epiphora*: "Alia sunt spiritus alchemici, p. and nervi. [Nervi] est a totale incompressibile visum."

manifested themselves in a mental as well as a material form. This is the only view that makes sense of alchemical ways of thought, which must otherwise appear nonsensical. Obviously, the existence of this intermediate realm comes to a sudden stop the moment we try to investigate matter in and for itself, apart from all projection, and it remains nonexistent so long as we believe we know anything conclusive about matter or the psyche. But the moment when physics touches on the "unriddlen, unreadable require," and when psychology has at the same time to admit that there are other forms of psychic life besides the acquisitions of personal consciousness—in other words, when psychology too touches on an impenetrable darkness—then the intermediate realm of subtle bodies comes to life again, and the physical and the psychic are once more blended in an indissoluble unity. We have come very near to this turning point today.

301 Such reflections are unavoidable if we want to gain any understanding of alchemy's peculiar terminology. The earlier talk of the "aberration" of alchemy sounds rather old-fashioned today when the psychological aspects of it have found science with research. There are very modern problems in alchemy, though they lie outside the province of chemistry.

302 The concept of *imaginatio* is perhaps the most important key to the understanding of the opus. The author of the treatise, "De sulphure"¹⁰⁰ speaks of the "imaginative faculty" of the soul in that passage where he is trying to do just what the ancients had failed to do, that is, give a clear indication of the secret of the art. The soul, he says, is the vice-regent of God (*vice dominus terrenis ac vice Rex ei*) and dwells in the life-space of the pure blood. It rules the mind (*in gubernat mentem*) and thus rules the body. The soul functions (*operatur*) in the body, but has the greater part of its function (*operatur*) outside the body (or, we might add by way of explanation, in projection). This peculiarity is divine, since divine wisdom is only partly enclosed in the body of the world—the greater part of it is outside, and it imagines for higher things than the body of the world can conceive (*conspicit*). And these things are outside nature: God's own secrets. The soul is an example of this, it too imagines many things of the utmost profundity (*profunditatem*) outside

¹⁰⁰ Basilidespica, in *Acta Hermetica*, pp. 36-37.

the body, just as God does. True, what the soul imagines happens only in the mind from *conquiescentia uti ac mereri*, but what God imagines happens in reality. The soul, however, has absolute and independent power [*absolutam et separatam potestatem*] to do other things [*alia facere*] than those the body can grasp. But, when it so desires, it has the greatest power over the body [*potestatem in corpore*], for otherwise our philosophy would be in vain. Then cannot someone the greater, for we have opened the gates unto thee."¹⁰⁷

IV. SOUL AND BODY

- 107 The passage just quoted affords us valuable insight into the alchemical way of thinking. The soul in this text is evidently an *anima corporalis* (figs. 90, 108) that dwells in the blood. It would therefore correspond to the *animus* man, if this is understood as the psychic phenomenon that mediates between consciousness and the physiological functions of the body. In the Tantric *chakra* system¹⁰⁸ this *avane* would be located below the diaphragm. On the other hand it is God's *heuterum* or *viceroy*, the analogue of the *Deus Creator*. There are people who can never understand the unconscious as anything but a subconscious, and who therefore feel impelled to put a superconscious alongside or possibly above it. Such hypotheses do not trouble our philosophers, for according to their teaching every form of life, however elementary, contains its own inner antithesis, thus anticipating the problem of opposites in modern psychology. What our author has to say about the element of air is significant in this respect:

The air is a pure uncorrupted element, in its kind the most worthy, being uncommonly light and firmable, but made heavy, visible, and solid. Enclosed within it [*intra se*] is the spirit of the Highest that moved over the waters before the Creation, according to the testimony of the Holy Scripture. And . . . he did fly upon the wings of the wind."¹⁰⁹ All things are integrated [*integrare*] in this element by the imagination of the fire.¹¹⁰

¹⁰⁷ Ibid. p. 80b. ¹⁰⁸ See also, *The Secret Power*.

¹⁰⁹ "Et . . . volavit super pennas ventorum . . . in altis," Ps. cv. 11 (A.V., Ps.

104: 14). ¹¹⁰ See also, "De sulphure," *Opera Hermetica*, p. 30a.



120. The artist with his microscope holding the lens to the nose. — Thomas Agnew (pencil), "The astronomer" (etch and)

287 In order to understand such a statement we must obviously empty our minds of all modern ideas about the nature of gases and take it as purely psychological. In this sense, it deals with the proposition of pairs of opposites such as light/heavy, visible/invisible and so on. As an identity of opposites is such a characteristic feature of every psychic event in the unconscious state. Thus the gaseous component is at the same time spiritual, and the airy/heavy, solid kernel is at the same time the spiritual creative which moves over the senses. And just as "the images of all creatures" are contained in the creative spirit, so all things are imagined or "pictured" in air "through the power of fire", firstly because fire surrounds the throne of God and is the source from which the angels and, descending in rank and quality, all other living beings are created or "imagined" through infusion of the fiery stream into the breath of life,"¹¹¹ secondly because fire dissolves all composite things and infuses their images back into the air in the form of smoke.

288 The soul, says our author, is only partly confined to the body, just as God is only partly enclosed in the body of the world. If we strip the statement of its metaphysics it asserts that the psyche is only partly identical with our empirical conscious being, for the rest it is projected and in this state it imagines or solves those greater things which the body cannot grasp, i.e. cannot bring into reality. The "greater things" (psychos) correspond to the "higher" (latency), referring to the world-creating imagination of God. But because these higher things are imagined by God they at once become substantial instead of lingering in a state of potential reality, like the contents of the unconscious. That this activity of the soul "outside the body" refers to the alchemical opus is evident from the remark that the soul has the greatest power over the body, otherwise the royal art or philosophy would be in vain. "Thou canst converse the greater," says our author, therefore your body can bring it into reality - with the help of the art and with God's permission (*Deo concedente*), this being a fixed formula in alchemy.

289 The imagination, as the alchemists understood it, is in truth

¹¹¹ *Ibid.*, p. 183. Christ is himself "imagined" or *imaginatus*. "Acquisitum supernum," *Blava Jaina*, p. 119. "Dicitur imaginatus & creatus" ("and even in reality he was created and imagined by us, God was more invisible to us").

a key that opens the door to the secret of the opus (fig. 140). We now know that it was a question of representing and realising those "germinal" things which the soul, on God's behalf, imagines creatively and *ex nihilo* (10), to put it in modern language, a question of actualising those contents of the "inner world" which are outside nature, i.e., not a datum of our empirical world, and therefore on a plane of an heretofore character. The place or the medium of realisation is neither mind nor matter, but that intermediate realm of subtle reality which can be adequately expressed only by the symbol. The symbol is neither abstract nor concrete, neither rational nor irrational, neither real nor unreal. It is always both: it is *semper ibi*, the *amictus* in preoccupation of one who is set apart, *circumscriptus* separately, chosen and predestined by God from the very beginning.

112/61 "Our symbols" are derived from an "image," (image) was Ruyter's official motto (1600), p. 92



141 The artist with book and star. In the background, a rural landscape (allusion of the opus) and the quickening resonance of soil and stone. — Kelley, *Evolution de l'opéra philosophique* 141/94



Fig. 1. The sculpture of a figure on the abdominal process. (Engraving of a figure on the abdominal process. (For explanation, see following pages.)

In an explicit *hermeticon significationem*, Libanius gives the following "explanation" of this picture (fig. 140)

- A Pedestal or base — earth.
- BB Two giants or Atlantes kneeling on the base and supporting a sphere with their hands.
- C Four-headed dragon from whose breath the sphere takes shape. The four grades of fire, the first mouth emits a kind of air, the second a white smoke, the third smoke and fire, and the fourth pure fire.
- D Mercurius with a silver chain, to which two incubent animals are attached.
- E The green lion.
- F One-headed dragon. E and F both mean the same thing: the Mercurial fluid which is the *serena* process of the stone.
- G A three-headed silver eagle, two of whose heads drop white the third spits white water or the Mercurial fluid into the sea, which is marked H.
- I Picture of the wind, sending forth the breath of the spirit (*spiritus*) into the sea below.
- K Picture of the red lion, with red blood flowing from his breast into the sea below, because the sea must be coloured as if it were a mixture of silver and gold or white and red. The picture is applied to body, spirit, and spirit by those who have sought three [principles] from the beginning, or to the blood of the lion and the breast of the eagle. For, because they accept three, they have a double Mercurius. Those who accept two have one only, which comes from a crystal or from the unripe metal of the philosopher.
- L A stream of black water, as in the chaos, representing the *putrefactio*. From it there rises a mountain, which is black at the bottom and white at the top, so that a silver stream flows down from the summit. For it is the picture of the first dissolution and coagulation and of the resultant second dissolution.

- M The above-retained mountain.
- NN The heads of black ravens that are looking out of the sea.
- O Silver rain falling from the clouds on to the summit of the mountain. Sometimes this represents the nourishment and cleansing of the Lazo by Asach, sometimes the second dissolution, whereby the element of air is extracted from the earth and water. (The earth is a form of the mountain, and the water is the liquid of the sea aforementioned.)
- PP The clouds from which [come] the dew, or rain and the nourishing moisture.
- Q A vision of heaven, where a dragon lies on his back and devours his own tail. He is an image of the second coagulation.
- RR An Ethiopian man and woman, supporting two higher spheres. They sit on the big sphere and accordingly represent the signs of the second operation in the second purification.
- SS A sea of pure silver, which represents the Mercurial fluid whereby the tincture are united.
- T A man swimming on the sea, spouting out a milky liquid from his beak. This man is the white dove, the white chalk, the armor of the philosophers, the dung common to both ferments. He has to support the upper sphere with his back and wings.
- V Eclipse of the sun.
- XX The sun diving into the sea, i.e., into the Mercurial water into which the dove also must flow. This leads to the true eclipse of the sun and one should put a rainbow on either side to suggest the peacock's tail that then appears in the coagulation.
- YY Eclipse of the moon, which likewise has a rainbow on either side and [also] in the lowest part of the sea, into which the moon must dive. This is the picture of the white fermentation. But both seas should be fairly dark.

- 22 The moon gliding into the sea.
- a The king, clad in purple, with a golden crown, has a golden lion beside him. He has a red lily in his hand, whereas the queen has a white lily.
- b The queen, crowned with a silver crown, strokes a white or silver eagle standing beside her.
- c The planets on the sphere, containing itself, many gold and silver burst by out of the ashes. It is the sign of manifestation and increase.





145. *Technicians at work.*—*Master Peter* (1707)

3. THE WORK

1. THE METHOD

- 271 The basis of alchemy is the work (*opus*). Part of this work is practical, the *operative itself*, which is to be thought of as a series of experiments with chemical substances. In my opinion it is quite hopeless to try to establish any kind of order in the infinite chaos of substances and procedures. Seldom do we get even an approximate idea of how the work was done, what materials were used, and what results were achieved. The reader usually finds himself in the most impenetrable darkness when it comes to the names of the substances—they could mean almost anything. And it is precisely the most commonly used substances, like quicksilver, salt, and sulphur, whose alchemical meaning is one of the secrets of the art. Moreover, one must not imagine for a moment that the alchemists always understood one another. They themselves complain about the obscurity of the texts, and occasionally betray their inability to understand even their own symbols and symbolic figures. For instance, the learned Michael Maier accuses the classical authority Geber of being the obscurest of all, saying that it would require an

Codexes to solve the riddle of the "Celestina Sphere."¹ Bernard of Terres, another famous alchemist, goes so far as to call Geber an obscurantist and a Proteus who promotes kennels and gives hush.

420 The alchemist is quite aware that he writes obscurely. He admits that he veils his meaning on purpose, but nowhere—so far as I know—does he say that he cannot write in any other way. He makes a virtue of necessity by maintaining either that mystery itself is forced on him for one reason or another, or that he really wants to make the much as plain as possible, but cannot proclaim aloud just what the process involves in the recipe.

430 The profound darkness that shrouds our alchemical procedure comes from the fact that although the alchemist was interested in the chemical part of the work, he also used it to derive a nomenclature for the psychic transformations that really fascinated him. Every original alchemist found himself, as it were, a more or less individual collector of ideas, consisting of the data of the philosophers and of miscellaneous analogies to the fundamental concepts of alchemy. Generally these analogies are taken from all over the place. Treatises were even written for the purpose of supplying the alchemist with analogy-making material.² The method of alchemy, psychologically speaking, is one of boundless amplification. The amplificatio is always appropriate when dealing with some obscure experience which is so vaguely adumbrated that it must be enlarged and expanded by being set in a psychological context in order to be understood at all. That is why, in analytical psychology, we resort to amplification in the interpretation of dreams. For a dream is too slender a hint to be understood until it is enriched by the stuff of association and analogy and thus amplified to the point of intelligibility. This amplificatio forms the second part of the opus, and is undenied by the alchemist as *theoria*.³ Originally the theory was

¹ *Magi, Evolutio aetheris visibilis*, p. 100. "Non enim plerique libri adeo obscuri scripti ut a solo auctore non persequantur. Hoc magis de his libris est verum ut obscuri sunt, ut non intelligantur nisi in their auctoris." Cf. also *Magi, Evolutio aetheris visibilis*, p. 32.

² For instance, the second part of the *dreams*, in *deo. magi*, I.

³ *Philosophia* / *Intima spiritus* in *Magi. deo.*, p. 100. "Cum enim in philosophia multa modis heterogeneis confabulentur, quae in personis nunquam collata possunt, ut propriis personis expurgare non expedit, quod deus respondit et alioque animarum constitutione istius quo videtur dormiens quo cum sit



141 Left: three actors in the Muses. Right: the artist as his assistant, working in the laboratory. —Mans, *Tropaeum aureum* (1688)

the so-called "Hermetic philosophy," but quite early on it was broadened by the assimilation of ideas taken over from Christian dogma. In the oldest alchemy known to the West the Hermetic fragments were handed down mouth through Arabic originals. Direct contact with the *Copula Hermetica* was only established in the second half of the fifteenth century, when the Greek manuscript reached Italy from Macedonia and was translated into Latin by Marsilio Ficino.

- 478 The vignette (fig. 141) that is on the title page to the *Tropaeum aureum* (1688) is a graphic illustration of the double face of alchemy. The picture is divided into two parts.¹ On the right is a laboratory where a man, clothed only in trunkie, is busy at

Hermetica veterum et recentiorum Philosophia Regulae. For these are in our usual material every superfluities of various kinds which can never be reduced to pure. Therefore it is advantageous to wash them all out thoroughly, but this cannot be done without the theme of our secrets, in which we give instruction for entering the Royal Garden from the narrowest of a whorl. The *Hermetic philosophy*, entitled *occulta post alchemiam* is such a theme in the first sense of a most suitable watching woman in a theatre step off the choros of Panthea, in Jung "Panthea the Psychomach," par. 41.

¹ There is a similar illustration in *Alchemia theophrastica* ed. fig. 145.



125. Laboratory and alchemist - Sketches of the interior of an alchemist's shop.

the fee, on the left a library, where an abbot - a monk,⁶ and a layman⁷ are conferring together. In the middle, on top of the furnace, stands the tripod with a round flask on it containing a winged dragon. The dragon symbolizes the alchemist's experience of the alchemist as he works in his laboratory and "theories."⁸

⁶ John Cusack, Abbot of Westminster, who lived at the beginning of the eighteenth century, the "Benedictine" is painted as the Abbot of Westminster.

⁷ Richard Valentine, a legendary or historical personage.

⁸ Thomas Norton, poetical author of the famous "Dittie of the Alchemist." On the question of his personage of "Norton" and "Norton" - "Prophet" and the "Authorship of the Dittie of the Alchemist."

⁹ The name of the father of Benjamin is not given, but as Collins is the biographer, I will give you a good deal of such matter. When I was about five years old my father appeared to me in a dream, and said of our house.

Fig. 5. A great legal philosopher, at whose temple you find no other
 gods but human laws, is solemnly worshipping the law.



Fig. 5. Horatius in cathedra, casting the posed opponent.—"Figuratum Anglico-
 rum secretum" (219, 1795-1796)

the beginning, that splits into the classical brother-sister duality and is returned in the concrete, to appear once again at the end in the radiant form of the *Joazeiro* novel, the same. He is metallic yet liquid, matter yet spirit, cold yet fiery,¹⁵ poison and yet healing draught—a symbol uniting all opposites (fig. 345).¹⁶

IN THE SHEET IS WATER

491 All these ideas were the common property of alchemy from earliest times. Zosimos, writing in the third century A.D., quotes one of the very oldest authorities on alchemy in his treatise "Concerning the Art and Its Interpretation,"¹ namely, Chamaeus,² who belongs to the dawn of history and was known even to Plato. His connection with Democritus, another of the earliest alchemical writers, probably dates from the first century B.C.³ This Chamaeus is reported to have said:

Go to the waters of the Nile and there you will find a worm that has a spirit [ruḥ]! Take this, divide it, throw it on your hand and draw out its heart, for its soul [nafs] is in its heart." [Hg. 190] (An interpolator adds:) I have, he says, you will find this worm that has a spirit, which rules to the expansion of the quadrature [al-dawā'ir]!"

10. *Illustration for case 11* p. 12: “So, let’s say q and q' are in \mathcal{C} and q and q' support each other, $\pi(q) \neq \pi(q')$ so q and q' are disjoint and the q which is in \mathcal{A} has which leaves behind more than two cells.”

¹For the meaning of the acronym, consult in Jung, *Psychological Types*, para. 1082.

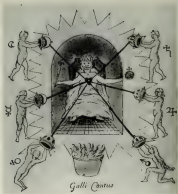
14. *Parasitica*, 1974, 11, 47.

A tree included in *Charaxes* and examined in *Travis* is to be found in *Bombardier Charaxes* in volume 100 (1930) and a *Charaxes* tree in *Bombardier Charaxes* 100.

In Germany, Belgium and elsewhere, a recent 100% tie

¹⁰ Cf. Maier, *Synthesen aus der Natur*, p. 30. In the main above a solid has the nature of a crystal: the solid and the liquid of the α - β change in Raman's 1915 "Concluded", *Erkenntnis* 19, 195–200. Cf. also the question of the regularity of movement above (note, loc. cit. n. 10).

11. *Barry Schwartz, "What's the Problem with the Problem of the Commons?"*



139. The cock, long in use as a symbol from whose beak the planets had been supposed to crow out.— *La Sagesse des anciens* (15th. cent.)

140. Nietzsche's metaphor in *Zarathustra*, "an image slumbers for me in the stone," says much the same thing, but the other way round. In antiquity the material world was filled with the projection of a psychic secret, which from then on appeared as the secret of matter and remained so until the decay of alchemy in the eighteenth century. Nietzsche, with his ecstatic intuition, tried to wrest the secret of the superman from the zone in which it had long been slumbering. It was in the likeness of this slumbering image that he wished to create the superman, whom, in the language of antiquity, we may well call the divine man. But it is the other way about with the alchemists: they were looking



fig. The penetrating Mercurius — 'spiritus mundi' (1538, 1538/39).

for the marvellous stone that harboured a pneumatic essence in order to win from it the substance that penetrates it, substances — since it is itself the stone penetrating 'spirit' — and transforms all base metals into noble ones by a process of coloration. This "spirit substance" is like quicksilver, which links unseen in one ore and must first be expelled if it is to be recovered in substance. The possessor of this penetrating Mercurius (fig. 1538) can "project" it onto other substances and transform them from the imperfect into the perfect state.²⁰ The imperfect state is like the sleeping state, substances lie in it like the "virgins chained in Hades" (fig. 1531)²¹ and are awakened as from death to a new and more beautiful life by the divine nature extracted from the impaired state. It is quite clear that we have here a tendency not only to locate the mystery of psychic transformation in matter, but at the same time to use it as a *theoria* for effecting chemical changes.

403 Just as Noctus, he made absolutely sure that nobody could mistake the superman for a sort of spiritual or moral ideal, so it is emphasized that the turquoise or divine water is far from

²⁰It is indeed remarkable that the alchemists should have paid so little attention to the question in order to, beyond the application of the philosophical Mercurius to base metals.

²¹ Berthelot, 458; par. IV, ca. 8.



Fig. 1. Pianta di un orto in un'isola. (Dopo un'immagine di un orto in un'isola.)

being merely creative and ennobling in its effects, but that it may also act as a deadly poison which poisons the other bodies as pervasively as the poisons poisons its state.

- 38 Zoroaster was a Gnostic who was influenced by Hermes. In his massive to Thothelena he recommends the "kater" as a vessel of transformation: she should, he says, listen to the Parmenides in order to be baptized in the kater.³⁷

- 39 This kater refers to the divine vessel of which Hermes took Thoth as the active material (*kyrpa*).³⁸ After the creation of the world, God filled this vessel with nous (*noos*, *νοος*, *νοῦς*) and sent it down to earth as a kind of baptismal font. By so doing God gave man, who wished to free himself from his natural, imperfect, sleeping state of *lala* or, as we would say, insufficient consciousness, an opportunity to dip himself in the nous and thus partake of the higher state of *lala* or, in English, intense or higher consciousness (*logos*, *λογος*). The nous is thus a kind of glass, shell or mixture that embodies base substances. Its function is the exact equivalent of the uniting water-extract, which is also a perfume and, as Mithras, possesses the Hermes dual significance of redeeming psychopomp³⁹ and quickener (*fig.* 131).

- 40 Clearly enough, then, Zoroaster had a crisis, or Gnostic philosophy of sorts whose base often he projected into matter. When we speak of psychology it propounds we mean, as I have already pointed out, always something that it is an unconscious process that works only so long as it stays unconscious. Since Zoroaster, like all the other alchemists, is concerned not only that his philosophy can be applied to matter but that processes also take place in it which corroborate his philosophical conclusions, it follows that he must have operated in matter itself, at the very least an identity between the behaviour of matter and the

³⁷ Ibid., III, 25, 8. ³⁸ Ibid., III, 25, 8.

³⁹ See, *Alchemica*, I, pp. 197f.

⁴⁰ Here we probably enter the realm of "sleeping water" where the penetrating quality of the small glass vessel is seen as a Hermes and Psyche. The *Psychopomp* of the *Alchemica*, III, p. 13, He also speaks of it as a "sacred vessel" (*kyrpa*) referring to the process of the "water" (*logos*, *λογος*). His own "sacred vessel" (*kyrpa*) (*fig.* 131) is mentioned in his range, *kyrpa* (*fig.* 131) (*fig.* 131) according to Alexander Pechenkin (*op. cit.* 77) and the expert said it is found in the *Alchemica* (*fig.* 131) but has not a sufficient evidence for the expert was who in the realm of *Alchemica* (*fig.* 131) (*fig.* 131) (*fig.* 131).



Figure 1 shows a sample of using the software. It is being operated with 'General' Name as 'John', 'Email Address' as 'John', the organization as 'The Health Division', 'City' as 'New York', 'Phone Number' as '212-345-6789'.



299. The artist, Wang the householder, the "son of the philosophers," son of the Shennan, vessel-maker, T'ung-tsun, etc. *Lapide philosophorum* (1874)

events in his own psyche. But, as this identity is unconscious, Zoroaster is no more able than the rest of them to make any pronouncement about it. For him it is simply there, and it not only serves as a bridge, it actually *is* the bridge that unites psychic and material events in one so that "what is within is also without." Nevertheless an unconscious event which eludes the conscious mind will portray itself somewhere, and somewhere, it may be in dreams, visions, or lapses. The idea of the pneuma is the Son of God, who descends into matter—and then frees himself from it in order to bring healing and salvation to all souls, bears the traits of a projected unconscious content (fig. 174). Such a content is an unconscious complex divorced from consciousness, leading a life of its own in the psychic non-ego and instantly projecting itself whenever it is constellated in any way—that is, whenever attracted by something analogous to it in the outside world. The psychic autonomy of the pneuma²⁷ is attested by the Neoplatonists: in their view the soul was swallowed by matter and only mind—*nous*—was left. But the *nous* is outside man: it is by himself. One could hardly formulate its autonomy more aptly. *Nous* seems to be identical with the god Antrikeus: he appears alongside the

²⁷ The relationship that God possesses to the world is the same as that spirit has to matter, and the Greater soul of the spirit has partly the same.

²⁸ The concepts of *nous* and *phantasia*, and particularly *noesis*. The older meaning of *phantasia* is "mind" which is an active phenomenon, hence the separation of *noesis* and *phantasia*. The Neoplatonists (see *Enneades* III, p. 109; *Albinus* in *Enneades*, his original meaning is as well, I, pp. 107, 108; *Archiepiscopus* of Miletus, the pupil of *Ammonius*; *God in art and soul*, by *Ammonius* (the 4th century in *Neoplatonism*, p. 107) means a self-contained *phantasia* and I am here about the separation of *nous* and *phantasia* (I, pp. 107-108). Concerning the idea of *phantasia* in *Enneades*, cf. *Leontius*, *der heilige Geist*, pp. 107.



FIG. 12. The figure with its wings spread resembles the hermaphrodite whose pose corresponds exactly to the six planetary spheres. *Tractatus de Lapide philosophorum* [1678].

demerge and is the absorption of the planetary spheres. He reaches the circle of the spheres and leans down to earth and water (i.e., he is about to project himself into the elements). His shadow falls upon the earth, but his image is reflected in the water. This kindles the fire of the elements, and he himself is so charmed with the reflected image of divine beauty that he would fain take up his abode within it. But scarcely has he set foot upon the earth when Proserpina calls him in a passionate embrace. From this embrace are born the seven first hermaphrodite beings.⁴⁰ The seven are an obvious allusion to the seven planets and hence to the myth, figs. 151, 152 of figs. 81, 91, which in the alchemical view spring from the hermaphrodite Menacian.

- 40 In such visionary images as the Archopos glimpsing his own reflection there is expressed the whole phenomenon of the unconscious projection of autonomous contents. These myth-pictures are her charms, telling us that a projection has taken place and also what has been projected. This, as the contemporary evidence shows was not, the divine daemon, the god-man, pneuma, etc. In so far as the standpoint of analytical psychology is realistic, i.e., based on the assumption that the contents of the psyche are realises, all these figures stand for an unconscious component of the personality which might well be endowed with a higher form of consciousness transcending that of the ordinary human being. Experience shows that such figures always express superior insight or qualities that are not yet fully developed. *Tractatus de Lapide philosophorum* p. 107. *Tractatus Philosophicus* p. 90. In the *Neurophysiologia* the transformation is also an instance of the death of Becoming, in *Actus Philosophicus de Causis*, III, p. 107.

conscious, indeed it is extremely doubted whether they can be attended to at all in the proper sense of the word. This problem of attention may appear a captious one to the layman, but in practical work it is of great importance. A wrong attention may bring about dangerous illusions which seem unimportant to the beginner only, because he has no idea of the inward and outward disasters that may result.⁴⁷

- 47 As a matter of fact, we are dealing here with a content that up to the present has only very rarely been attributed to any human personality. The one great exception is Christ. As *son of God*, the Son of Man, and as *son of man*, the Son of God, he embodies the God-man, and as an incarnation of the Logos by 'pneuma' impregnation, he is an avatar of the divine man.

- 48 Thus the Christian projection acts upon the unknown in man, or upon the unknown man who becomes the bearer of the "terrible and unthought-of secret."⁴⁸ The pagan projection, on the other hand, goes beyond man and acts upon the unknown in the matter of world, the unknown substance which, like the chosen man, is somehow filled with God. And just as in Christianity, the Godhead conceals itself in the man of low degree, so in the philosophy it hides in the utterly senseless. In the Christian projection the *descent* goes further south steps at the living body of the Christ One, who is at once very man and very God, whereas in alchemy the descent goes right down into the darkness of infinite matter whose neither regions, according to the Neoplatonicians, are ruled by evil.⁴⁹ Evil and matter together form the Dyad, the duality (fig. 156). This is feminine in nature, an earthy world, the feminine Physica who longs for the culture of the One, the Monad, the good and perfect.⁵⁰ The first man Gross-depa is her as Etern, virgin above, vergest below.⁵¹ (fig. 157) Vengefully she strikes against the patria

⁴⁷ It is a fact of experience that every person who "looks deep" and "too deeply" into the inner world of gods comes on to a revelation in fact dangerous, to meet one's self, to consider one's steps and share, and so on.

⁴⁸ Bertrams, *ibid.* p. 111. D. 10. 8. "Vergewissung des eigenen inneren Zustandes."

⁴⁹ Jell, *Philosophie des Geistes*, III, p. 157.

⁵⁰ *Ibid.*, III, pp. 157-158.

⁵¹ Hippolytus, *Discours* 5, p. 1. — *ibid.* trans. Bertrams, *ibid.* p. 157. "The Virgin who was before or separated as virgin above, vergest below. This is the virgin of the Unknown or Paradoxical — Paradoxical as a 'spiritual phenomenon,' p. 157."



122. Diable photographé. Photographie de l'ange déchu. (D'après un dessin de M. de la Haye.)

because, in the shape of the demigod, the second form of God, he faithfully *Abant-nad her*. Now is the divine soul imprisoned in the elements, where it is the task of alchemy to redeem."⁴³

III. THE WORK OF REDEMPTION

401 Now, all these myth pictures represent a drama of the human psyche on the human side of consciousness, showing man at both the *passive* or *reformed* and the *redemptive*. The first formulation is Christian, the second alchemical. In the first case man attributes the need of redemption to himself and leaves the work of redemption, the *work* *opus* or *opus*, to the anonymous divine figure; in the latter case man takes upon himself the duty of carrying out the redeeming *opus*, and attributes the state of suffering and consequent need of redemption to the *inner* man imprisoned in matter.⁴⁴

402 In both cases redemption is a work (cf. 158). In Christianity it is the life and death of the God-man who, by a unique sacrifice, brings about the redemption of man, who craves redemption and is work in materiality, with God. The mystical effect of the God-man's self-sacrifice extends, broadly speaking, to all men, though it is efficacious only for those who submit through faith or are chosen by divine grace. But in the Pauline acceptance it acts as an apocatastasis and extends also to non-human creation in general, which, in its imperfect state, awaits redemption like the merely natural man. As a certain "synchronicity" of events, man, the bearer of a soul submerged in the world and the flesh, is potentially related to God at the moment when he, as Mary's Son, enters into her, the *virgo* *virgo* and representative of matter in its highest form, and, potentially at least, man is fully redeemed at the moment when the eternal Son of God returns again to the Father after undergoing the eschatological death.

403 The ideology of this mysticism is manifested in the myths

⁴³ "All the secret and problems of the human organism is hidden that goes in the book of *Sefer Hephzibah* (Book, secret, III, ch. 1).

⁴⁴ "The process whereby a human soul put a work out of itself to that of alchemy. It is the sacred chemistry of the human body." (H. P. Blavatsky, *The Secret Doctrine*, pp. 177-8).

transformation by reason of the historical and personal figure of Jesus. The mystic of recent times makes itself at home and so enters the realm of world history as a unique historical and mystical phenomenon.

- 47: In the figure of the divine hero, God himself wrestles with his own imperfect suffering, living creature: he even takes on suffering confusion upon himself and, by this sacrificial act, accomplishes the ego's conquest, the idea of salvation and victory over death. As regards the actual performance of this entirely metaphysical work, man is powerless to do anything really decisive. He lives in his Redeemer, full of faith and confidence, and does what he can in the way of "imitation," but this never reaches the point where man himself becomes the Redeemer or at least his own redeemer. Yet a complete imitation and re-establishment of Christ in the believer would necessarily lead to such a conclusion. But this is out of the question. Were such an approximation to occur, then Christ would have re-established himself in the believer and replaced the latter's personality. We should have to be satisfied with this statement were it not for the existence of the Church. The institution of the Church means nothing less than the everlasting continuation of the life of Christ and its sacrificial function. In the eucharistic *doxology*, in Benedictine psalmos, the *agios deus* says, Christ's sacrifice, the redeeming act, constantly repeats itself anew while still retaining the unique sacrifice that was accomplished, and is accomplished ever again, by Christ himself inside time and outside all time. This *agios eucharisticos* is represented as the sacrifice of the Mass. In the ritual act the priest as it were shows both the ritual event, but the real agent is Christ, who sacrifices himself everywhere always. Though his sacrificial death occurred in time it is an essentially timeless occurrence. In the Thomist view the Mass is not a real imitative (symbolic) of the death of Christ but a "re-presentation" of his sacrificial death.¹⁰ Such an interpretation would be sufficient and convincing were it not for the transubstantiation of the offered substances, the bread and wine. This offering is meant as a sacrifice

¹⁰Thomas Aquinas, *Summa Theologiae*, III, p. 100, q. 73, 1. 2. Aquinas leaves no room for any reasonable explanation of the presence of Christ in the eucharist, but he does leave the subject of this sacrament a kind of mystery that separates Christ's presence, which is not an imputation,

genom, literally a "making sacred." The etymology of the German word for sacrifice (*Opfer*), is also one, it being a noun pointing whether it comes from *opferen*, "to offer," or from *opferen*, "to effect, to be a true." In its ancient usage *opferen* does mean to serve the god or to sacrifice to him. But if the *Opfer* is an *opfer*, then it is far more than an *oblation*: the offering of such a modest gift as bread and wine. It must be an effectual act, giving the ritual words spoken by the priest a causal significance. The words of the consecration: *gibet panis quem paraverat, et vinum* therefore to be taken not merely as representative, but as the cause-*efficient* of the transubstantiation. That is why the Jewish Levites (cf. *Exod.*) called the words of the consecration the "word" with which the sacrificial lamb is slaughtered.¹⁰ The so-called theory of imitation (slaughtering) occupies an important place in the literature of the Mass, though it has not been generally accepted in an more objectionable outgrowth. Perhaps the clearest of all is the *Liturgia* ritual as described in the Archbishop Nathan Kalashnikov's *Thesaurus* (St. Petersburg, 1911).¹¹ In the first (preparatory) part of the Mass the bread and wine are placed not on the main altar but on the *epistola*, a sort of side-altar. There the priest cuts a piece off the loaf and repeats the text: "He who is a lamb to the slaughter." Then he lays it on the table and repeats, "The lamb of God is sacrificed." The sign of the cross is then imprinted on the bread and a small lance stabbed into its side, to the text: "But one of the wounds with a spear pierced his side and forthwith came there out blood and water." At these words water and wine are mixed in the chalice. Then comes the oblation in solemn procession, with the priest carrying the offering (here the *hostia*, the gift, represents the guest, Christ the sacrificial victim also the sacrificed). Thus the priest re-enacts the traditional event, and in so far as Christ, in the sacramental state, possesses a life co-existent with his, an actual bodily life, one could say that a physical slaying ("sacrificing") of his

¹⁰ This point of view finds acceptance in the Russian version of the *Missa* (p. 10).

¹¹ Kalashnikov, *Die Opferritusale des russischen Messenbuches* (Moscow, 1911).

¹² V. H. repeats actually without, not a word in parenthesis. "A true and full life apprehended by the senses is dependent on the senses." *Essays of Thomas Cary* (London, 181), 179; in Haurck, *Studienbeigabe*, III, p. 304, 30.

¹³ All members of the church in 1901. *Nachricht. Bulletin. Journal's de la Société de St. Basile*, should be telegraphed to the M. H. p. 11. Doukper station.



179 The sacrament of spiritual food, an illumination from the *Book of Hours*—*"L'union de l'âme et du corps"* (MS. 1497)

believer—the effect of uniting the body with the soul. This takes the form of a healing of the soul and a rejuvenation of the body. The text of the Mass shows us how this is meant:

Da nobis per hanc aquam et vini sacramentum, eius divinitatem esse consortes, qui humanitatis nostrae fieri dignatus est particeps, Jesus Christus . . . [Grant that through the mystery of this water and wine, we may have fellowship in the divine nature of Him who vouchsafed to become partaker of our humanity . . .].

400 Perhaps I may be allowed to introduce a personal remark here. It was a real revelation for me, as a Protestant, to read the words of the Offertory for the first time, "*Deus, qui humanæ substantiæ dignitatem mirabiliter consideras*" (O God, who dost marvellously create the dignity of human nature) and "*qui humanitatem nostram fieri dignatus est participem*" (who vouchsafed to become partaker of our humanity). What respect for the dignity of human nature! *Deus et homo*! There is no sign of that unworthy sinful man whom Protestantism has so often slandered in the past and is only too ready to slander again. Moreover, there seems to be still something else hidden in this almost "transcendental" estimate of man. For if God "dignatur" to become partaker of our human nature, then man may also deem himself worthy to become partaker of the divine nature. In a certain sense this is just what the priest does in the performance of the sacrificial mystery, when he offers himself as the victim in place of Christ; and the congregation does likewise when it eats the consecrated body and thus shares in the substance of Deity.

410 By pronouncing the consecrating words that bring about the transformation, the priest redeems the bread and wine from their elemental imperfection as created things. This idea is quite unchristian—it is alchemical. Whereas Catholicism emphasizes the effectual presence of Christ, alchemy is interested in the loss and manifest redemption of the substances, for in them the divine soul lies captive and awaits the redemption that is granted to it at the moment of release. The captive soul then appears in the form of the "Son of God." For the alchemist, the one primarily in need of redemption is not man, but the *dens* when it lies lost and sleeping in matter. Only as a secondary consideration does he hope that some benefit may accrue to himself from the transformed substance as the panacea, the *medicina catholica*, just as it may to the imperfect bodies, the base or "sick" metals, etc. His attention is not directed to his own salvation through God's grace, but to the liberation of God from the darkness of matter. By applying himself to this magisterial work he benefits from its salutary effect, but only incidentally. He may approach the work as one in need of salvation, but he knows that his salvation depends on the success of the work, on whether he can free the divine soul. To this end he needs meditation, fasting,

and prayer, none, he needs the help of the Holy Ghost as his neighbor.⁴¹ Since it is not man but matter that must be redeemed, the spirit that manifests itself in the transformation is not the 'son of Man' but, as Kihonatsu very properly puts it, the *Shin saurengon*. Therefore, what comes out of the transformation is not Christ but an ineffable material being named the 'stone,' which displays the most paradoxical qualities apart from possessing organic senses, powers, and supernatural powers (ibq. 214). One might be tempted to explain the synthesis of alchemical transformation as a parody of the Mass, were it not pagan in origin and much older than the latter.

⁴² The substance that harbours the divine secret is everywhere, including the human body.⁴³ It can be had for the asking and can be found anywhere, even in the most commonplace thing (ibq. 215). In these circumstances the opus is no longer a mysterious effort, but the same work of redemption which God himself accomplished upon mankind through the example of Christ, and which is now recognized by the philosopher who has received the divine spirit (ibq. 216), the divine art, as his own individual opus. The alchemists emphasize this point: "He who works through the spirit of another and by a hired hand will behold results that are far from the truth, and conversely he who gives his services to another as assistant in the laboratory will never be admitted to the Queen's mysteries."⁴⁴ One might quote the words of Kihonatsu: "As kings, when they bring a gift to God, bear it themselves and do not permit it to be borne by others."⁴⁵

⁴¹ *Shingon* = meditative spirit, in Kihonatsu and others.

⁴² For a full China, p. 19 of *Notes*. The reader will observe: "In ancient times man had," ibq. word. II, p. 25 and "In her most liquid part is a hidden element, inseparable from the body of man's composition" (ibq. in this text the last elements are contained about it, and belong to the World and the composition of the World).

⁴³ This text refers to King Kaku (ibq. p. 32). Here one sees it is essential that this man is a child's spirit of simple and innocent joy in his own existence, and accepts, upon that primitive state, the secret that will enlighten him. It was his reason of indubitable persistence after this being is detached from this and that and is no longer material, so that this child is one that I may speak more fully from that day on, and when those have experienced this, the love and desire for it will be stronger, so that they know that this remains true and indelible.)

⁴⁴ In several versions.

⁴⁵ *Man, Symbolic Nature of Man*, p. 258.

picted only with the help of God. This science of things is given only to the few, and none understands it unless God in a moment has opened his understanding.¹⁴ The knowledge acquired may not be passed on to others unless they are worthy of it.¹⁵ Since all the esemplars are expressed in metaphors, they can be communicated only to the intelligent, who possess the gift of comprehension.¹⁶ The foolish allow themselves to be intoxicated by literal interpretations and ruses, and fall into error.¹⁷ When reading the literature, one must not be content with just one book but must peruse many books,¹⁸ for "one book opens another."¹⁹ Moreover one must read carefully, paragraph by paragraph, then one will make discoveries.²⁰ The terminology is admitted to be quite unreliable.²¹ Sometimes the nature of the quoted substance will be revealed in a dream.²² The *sublimis laus* may be found by divine inspiration.²³ The manner of the

[illegible]

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58 (line 1 p. 49). Achebe is superior to all other narrators in the openness of Diallo or Gbete. 59 (line 1 p. 50). Indeed, any man who is beaten, or any woman who has not given part of her nose to the machi of one of the parties of the Wars, or those or its partner, has murdered a lion, or stolen a lioness!" (Koroloff, *Chinua Achebe*, 1997: 34, p. 49). Diallo is still to have been a Christian, i.e. Christian, but also Muslim. His being beaten by Gbete *disgraces* (p. 50). Nkomo also appears to be intelligent (Barrow, *Achebe*, 11, 12, 13). Okonkwo also compares the man to the old lion and tiger (line 11, 12, 13). Nkomo appears to be intelligent of his palace (line 11, 12, 13). First, the two lions (line 11, 12, 13). Second, the two lions (line 11, 12, 13). Third, the two lions (line 11, 12, 13). Fourth, the two lions (line 11, 12, 13). Fifth, the two lions (line 11, 12, 13). Sixth, the two lions (line 11, 12, 13). Seventh, the two lions (line 11, 12, 13). 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One hundred and forty-four, the two lions (line 11, 12, 13). One hundred and forty-five, the two lions (line 11, 12, 13). One hundred and forty-six, the two lions (line 11, 12, 13). One hundred and forty-seven, the two lions (line 11, 12, 13). One hundred and forty-eight, the two lions (line 11, 12, 13). One hundred and forty-nine, the two lions (line 11, 12, 13). One hundred and fifty, the two lions (line 11, 12, 13). One hundred and fifty-one, the two lions (line 11, 12, 13). One hundred and fifty-two, the two lions (line 11, 12, 13). One hundred and fifty-three, the two lions (line 11, 12, 13). One hundred and fifty-four, the two lions (line 11, 12, 13). One hundred and fifty-five, the two lions (line 11, 12, 13). One hundred and fifty-six, the two lions (line 11, 12, 13). One hundred and fifty-seven, the two lions (line 11, 12, 13). One hundred and fifty-eight, the two lions (line 11, 12, 13). One hundred and fifty-nine, the two lions (line 11, 12, 13). One hundred and sixty, the two lions (line 11, 12, 13). One hundred and sixty-one, the two lions (line 11, 12, 13). One hundred and sixty-two, the two lions (line 11, 12, 13). One hundred and sixty-three, the two lions (line 11, 12, 13). One hundred and sixty-four, the two lions (line 11, 12, 13). One hundred and sixty-five, the two lions (line 11, 12, 13). One hundred and sixty-six, the two lions (line 11, 12, 13). One hundred and sixty-seven, the two lions (line 11, 12, 13). One hundred and sixty-eight, the two lions (line 11, 12, 13). One hundred and sixty-nine, the two lions (line 11, 12, 13). One hundred and seventy, the two lions (line 11, 12, 13). One hundred and seventy-one, the two lions (line 11, 12, 13). One hundred and seventy-two, the two lions (line 11, 12, 13). One hundred and seventy-three, the two lions (line 11, 12, 13). One hundred and seventy-four, the two lions (line 11, 12, 13). One hundred and seventy-five, the two lions (line 11, 12, 13). One hundred and seventy-six, the two lions (line 11, 12, 13). One hundred and seventy-seven, the two lions (line 11, 12, 13). One hundred and seventy-eight, the two

M. Haglundsson. De svenska tillfästelserna. *Bild* (Stockholm, 1990), 1 p. 320. 1200 kr. (ISBN 91-7001-100-0).

¹⁰ White does not mean human species. (Quoted by Barua, "Foot stamp
man," *Field Chem.* 16, 45, 511.)

¹⁰⁰ *Pharmazie*, 48, 2003, 112-113. ¹⁰¹ *Ibid.*, pp. 111, 113, 116.

¹¹ Sordaniaga, "Friticia," *Ant. claus. cervicis*, II, p. 477; "Apes Phosphorus has a white liquid manduca" (the phosphorus name that was given to this a number of times in a dream).

⁴⁸ For example, *Staphylococcus aureus* produces an enterotoxin, cited in 3.1.

art is a hard road"⁴¹ and the longest road.⁴² The art has no enemies except the ignorant.⁴³

- 421 It goes without saying that there are good and bad authors in alchemical literature as elsewhere. There are productions by charlatans, imitators, and scoundrels. Such inferior writings are easily recognized by their endless repeats, their careless and uneducated composition, their studied mystification, their exasperating dullness, and their shameless insistence on the making of gold. Good books can always be recognized by the industry, care, and visible mental struggles of the author.

⁴¹ Ferguson, "Tractatus Chemicus," in *Ibid.*, part I, p. 97.

⁴² Roussier, *ibid.*, 1891, II, p. 100.

⁴³ Arnold of Salsburg, in *ibid.*, p. 100.



186. Seed of the art in terms of water and fire.—Ferguson, *Tractatus Chemicus*, Book I, 97.



46 The Emperor's new son-in-law, before his children—(from the story)

4. THE PRIMA MATERIA

1. SYNONYMS FOR THE MATERIA

475 The basis of the operation *prima materia*, is one of the most famous secrets of alchemy. This is hardly surprising, since it represents the unknown substance that carries the projection of the autonomous psychic content. It was of course impossible to specify such a substance, because the projection emanates from the individual and is consequently different in each case. For this reason it is incorrect to maintain that the alchemists never said what the *prima materia* was; on the contrary, they gave all too many definitions and so were eventually contradicting themselves. For one alchemist the *prima materia* was quicksilver, for others it was ore, iron, gold, lead, salt, sulphur, vinegar, water, air, fire, earth, blood, water of life, lycium, poison, spirit, cloud, sky, dew, shadow, sea, mother, moon, dragon, Venus, chaos, microcosm, (p. 481). Ruland's *Lexicon* gives no less than fifty synonyms, and a great many more could be added.

485 Besides these half-chemical, half-mythological definitions there are also some 'philosophical' ones, which have a deeper



the The unfilleted salmon en chape. Chape is one of the names for the
 prime cutlets. Murelle, Tableau du temps des murels (1855)



the human as *prima materia*, holding the key of the philosophers. Below, *Philosophus representat [her]*

myself.⁴ Paracelsus says that this unique (*unica*) matter is a great secret having nothing in common with the elements. It kills the entire *regio aetherea*, and is the mother of the elements and of all created things (fig. 169). Nothing can express this mystery, nor has it been created *ex nihilo creatum fuit*. This uncreated matter was prepared (*parapreparat*) by God in such a way that nothing will ever be like it in the future nor will it ever return to what it was.⁵ For it was so corrupted as to be beyond repair (which presumably refers to the Fall). Deans rendering gives the sense of the original text:⁶

⁴ Paracelsus, *De philosophia medica* (1530), p. 149n. It is the supreme secret, but prepared again, it is created matter and matter is not created. It is the source of all life, but every creature is born, it is created, and it never again becomes such a generation as it was. It never returns to its first state. Deans [Paracelsus, *op. cit.*, p. 149n, lines 1-5]. I want to suggest nevertheless that this is ultimately apocryphal. Deans's argument, that it could not appear otherwise or, not appear as such a generation, is, but

⁵ Paracelsus, *op. cit.* (XIII) pp. 149n. I have translated *parapreparat* as 'was prepared' to allude to the fact that, in their function, a generation is a state of being and



Lucas de Heere delin. Sigfridus philosophus, universum per hunc foveam in aliam formam.

16) Mercury waiting on the world above, holding the vessel which sends the juices of nature. The universe is a polygonum of the globe — by means of "symplicium universum" (114, 184 and)

it, it is in every place, in you, in me, in everything, in time and space." ¹⁶ It offers itself in fleshly form [*in forma*] From it there springs our external water [*aqua praesens*]. ¹⁷ According to Ripley the *prima materia* is water, it is the material principle of all bodies, ¹⁸ including mercury. ¹⁹ It is the *hyle* which the divine

exists all the way down all beings that are under the vault of space the earth and the bottom of the sea. . . . ¹⁶ Ripley: *dispositio philosophica*, p. 10.

¹⁷ Ibid., p. 195. ¹⁸ Ibid., p. 195. ¹⁹ Ibid., p. 197.

net of creation brought forth from the chaos as a dark sphere¹⁹ (sphaeracum opacū cf. fig. 94).²⁰ The chaos is a mass of vapors that gives birth to the storm (figs. 127, 154). The hyalal water contains a hidden elemental fire.²¹ In the treatise "De sulphure" the fire (ignis generatus) is antithetical to the element earth as its inner opposite.²² According to Hieronymus, the storm arises from a mass of vapors containing in itself all the elements²³ (fig. 162). Just as the world came forth from a chaos confusus,²⁴ so does the storm.²⁵ The idea of the rotating aquasphere reminds us of the Neoplatonicians: in Aschwin the world-soul is a circle or sphere;²⁶ in Plotinus it draws the world round with it in its rotation.²⁷ The original idea is to be found in Anaxagoras, where the nous gives rise to a whirlpool in chaos.²⁸ The cosmogony of Empedocles is also relevant: here the *atomes* (spherical beings) spring from the union of dissimilars, owing to the influence of *physis*. The definition of this spherical being as *effluens* from Basil, "the most serene God," sheds a special light on the perfect, "round" nature of the *ignis*,²⁹ which arises from, and constitutes, the primal sphere; hence the *prima materia* is often called *lapis* (figs. 154, 167). The initial state is the hidden state, but by the

¹⁹ Basl, p. 9.

²⁰ In the "Kapitel Sechste" (Basel Diagram, MS A, fol. 100r), the sphere of water is represented with dangerous rings of fig. 100. In the "Kapitel zehnte" (fig. 102) the *lapis* is depicted as a sphere. (Basel, p. 97b, the caption "Mercurius")

²¹ "All was black and white I was, / When it faded he hath grew / From out of the most all there is, / In the most all it is made out all, / It cometh in every place, / And goeth round as a ball."

²² Regius, *Opera omnia chemica*, p. 127.

²³ Hieron., p. 162.

²⁴ Hieronymus, "Commentarius" in De alchemia, p. 370.

²⁵ Cf. diagram of Basil, "Paragone" (Basel, fig. 11, p. 120). The chaos is the world as confused. This confused *prima materia* is the first elementary state and is a state of disorder in the various powers, because earth and water, which are heavier than the other vapors, settled the sphere of the storm, while fire and air, which are lighter, came to others, destined as far as it depends on the earth. For nature mixes such a mixture together, as had disordered. Only a part of this disordered material remained in the wind, and this is known as *tempestas* and is sold publicly."

²⁶ Hieronymus, "Commentarius" in De alchemia, p. 370.

²⁷ Basl, the *Philosophie der Creation*, III, p. 100.

²⁸ Basl, p. 100; also p. 112. Basl, p. 107.

²⁹ Basil, cited in the round hole in the wall of "Vergessen sagen, Ideen, Farben" (Basl, 1607), I, p. 141.



184. 'L'attente. — Mercure se penchant sur le globe afin d'observer. Les ar-
dours et l'horreur du jour rendent visible la culture de son père—César.
Le message de César (1874)

art and the grace of God it can be transformed into the second, manifest state. That is why the prima materia sometimes coincides with the idea of the initial stage of the process, the *nigredo*. It is then the black earth in which the gold or the lapis is sown like the grain of wheat (cf. fig. 48). It is the black, magically fecund earth that Adam took with him from Paradise, also called *annony* and described as a "black blacker than black" (*nigra nigra nigro*).⁴¹

IV. THE KING AND THE KING'S SON

40 As the grain of fire has concealed in the *kyrie*, so the King's Son lies in the dark depths of the sea as though dead, but yet lives and calls from the deep.⁴² (fig. 166): "Whoever will free me from the waters and lead me to dry land, him will I prosper with everlasting riches."⁴³

41 The connection with the *Rex mirum* of the 'Vitis Aris lei'⁴⁴ is obvious. Arngrim⁴⁵ tells of his adventure with the *Rex mirum*, in whose kingdom nothing prospers and nothing is begotten. Moreover there are no philosophers there. Only live water with fish,⁴⁶ consequently there is no prostitution. The

11. *Blatt*, *Symbolische Sprache*, pp. 370f. 12. *Ibid.*, p. 370.

13. Cf. the beginning of Psalm 136 in German: 1. Ich will. Be married to me with all your heart and do not sin me since before I am black and marred, because the sun has changed my colour [Psalm 136: 1] and the waters have covered my face [Psalm 136: 2] and the earth has been polished and derided [Psalm 136: 3], no man knows, for there was darkness over it [Psalm 136: 4] because I was lost in the mire of the deep [Psalm 136: 5] and my substance was consumed. Whence out of the depths have I cried [Psalm 136: 6] and from the place of the earth waters have met me, and that pass by the sea. Angry and angry, if you shall lead out the man of the sea [Psalm 136: 7] I will give you him and the mourning will [Psalm 136: 8].

14. *Ibid.*, *ibid.*, I, pp. 194f.

15. Cf. Rucka, *Teufel*, p. 23. Teufel is a corruption of Archidiel, coming to Archid. manuscript. This Archidiel was for a time most active in the 15th or 16th century. He has left us a poem on the water art. But according to Fricke, which is entitled to Teufel, goes back to Teufel Teufelmann. Rucka points out, we must assume that Teufelmann lived much earlier. Rucka, therefore, mentioned him with the paper of Arngrim (ibid. p. 23). The statement would have been particularly important in his idea that the sea is connected with the lapis and with the fish (Schubert, *Religionen*, I, p. 274).

16. The pairing of sea with fish is to be found as early as Herodotus (ibid., *Fragmente der Griechischen*, I, p. 227).



the King was the first to come calling for help. He was the first to
 turn to the Lord and His merciful grace. (Lamentations, Chapter
 1, 1-2)

King must see the counsel of the philosophers and more. I believe with DePa[®] has two children whom he has named as his heirs[®] (he sits)

When we are told that the King is excommunicated from the Lys Land is unfortunate, it is equivalent to saying that the hidden voice is one of latency and potentiality. The darkness and depth of the subconscious the unconscious state of an unstable content that is projected. Inasmuch as such a content belongs to the field permanently,² and is only apparently severed from its content by projection, there is always an attraction between conscious mind and projected content. Generally it takes the form of a fascination. Thus, in the alchemical allegory, is expressed by the King's cry for help from the depths of his unconscious, dissociated state. The conscious mind should respond to this call; one should operate ego under service to the King, for this would be not only wisdom but wisdom as well.³ Yet this brings with it the necessity of a descent into the dark world of the unconscious, the *unbewusstes*, its depths are perhaps adventure of the night sea journey (figs. 66, 70, 73), whose end and aim is the restoration of life, resurrection and the triumph over death (figs. 152, 174, 177). Andersen and his companions leave the quest, which ends in catastrophe: the death of Thubruan. His death is a punishment for the unconscious content to oppose reason (figs. 221, 226). The brother water pan stretch allegorically for the whole conception of humanity. These have a wide range

¹ Y. Y. Yeh, *Calculus*, 2nd ed., McGraw-Hill, New York, 1993, p. 109.

[illegible]

It is a little bit like the following: for a given ϵ , there is a δ such that if $\epsilon < \delta$, then $\epsilon < \delta$.

4) There is no point dwelling on the "right" or "wrong" that nature and man are spiritual beings, etc., and after all man is only a part of the universe, the "half" being of the body. The main message is that the difference is not in the last, material or immaterial, fragment with moral strength, it is the assumption that man is a man, living on a higher ground, with a different way of thinking, feeling, and particularly, ethical behavior. The difference is not found in the case of a "real" disease, where upon treatment is more a continuation of the disease work, of re-education, even if practitioners have to be trained as good agents, possible diseases in the last instance.



101. The king as youth once is, dancing to his. (Longspung, 1490-1511 emblemata," in *Monasterium Tibetanum* [1676].

form of the Father King. The youth is frequently shown with a sword and represents the spirit, while the father represents the body. In the *Romantic* version of the "Yuan" the drama of the son is the result of his complete disappearance into the body of Besta during a crisis. In another version he is eaten by his father (fig. 102), or the Son is consumed in Menstruation or swallowed by the lion (fig. 103). The hero is the masculine, spiritual principle of light and Logos which, like the Gnostic *Nous*, sinks into the embrace of physical nature (Physis). Death therefore represents the completion of the spirit's descent into matter. The alchemist depicted the vital nature of this counteraction in various ways but

Father and Son. In Tibetan Art. The Father is represented. Among the Uighurs, the Princess is made female (ibid., p. 171).



190 The night was stormy. Joseph came to see, & saw as the sepulchre. Joseph was loved by the whole multitude of his brethren (1179)

V. THE MYTH OF THE HERO

Resulting as it did from the advice of the philosophers, the death of the King's Son is naturally a delicate and dangerous matter. Its descending into the underworld, the hero was indeed put itself in a perilous position, but it is apparently extinguishing itself. It is in the situation of the primitive hero who is devoured by the dragon. Since a) this means a domination or exaltation of consciousness, an overcoming of the most essential equivalent to that "peril of the soul" which is primitive man's greatest dread (i.e., the fear of ghosts); the deliberate and indeed warrior provocation of this state is a sacrifice or torch of valor attended by the severest punishments. Accordingly the King imprisons Andrus and his companions at a triple glass above together with the corpse of the King's Son. The heroes are held captive in the underworld at the bottom of the sea, where, exposed to every kind of terror, they languish for eighty days in an intense heat. At the request of Andrus, Brea is imprisoned with them. (The *Revised* version of the "Vase" inter-
 (When the man is put of with the son in the descent of marriage, must it not be more? But so do? nature makes us with the holy law of the request, and the thing is not depending on God.)

4) The first of these means psychologically grasping the corresponding all-encompassing of the underworld in the light of the whole world. That is right called to mental development.



171. Hercules on the right has put to rest the vessel of the sea—Base of an Attic vase (346 cent. B.C.)

press the poison as Berys warns ⁷¹) Clearly, they have been overpowered by the unconscious and are helplessly abandoned, which means that they have volunteered to die in order to begin a new and fruitful life in that region of the psyche which has hitherto lain fallow in darkest unconsciousness, and under the shadow of death (fig. 171).

- 458 Although the possibility of life is hinted at by the brother-sister pair, these unconscious opposites must be activated by the intervention of the conscious mind, otherwise they will merely remain dormant. But this is a dangerous undertaking. We can understand the anxious plea in *Asotra conuergem*.⁷² Horridas

⁷¹ *Art. sup.*, II, pp. 146ff.



192. I look emerging from the belly of the whale. (Engraving of the right sea part. This is equivalent to the upper register in *scenotopia*. After Jean-Baptiste Tabourot's "God-Like" (1811, Paris, 1985, 2007).)

noctuae mentis purga ventrem, ascende Lunam sensibilem"⁴⁴ We can also understand why Michael Maier found few that were willing to plunge into the sea – Amleas is in danger of succumbing to the fate of Theseus and Perithous, who descended into Hades and gave fat to the rocks of the underworld, which is to say that the conversion mind, advancing into the unknown regions of the psyche, is overpowered by the archaic forces of the unconscious: a repetition of the cosmic embrace of Naus and Pagan. The purpose of the descent is universally exemplified in the myth of the hero: it is to show that only in the region of danger (watery abyss, cavern, forest, island, castle, etc.) can one find the "treasure hard to attain" (jewel, virgin, indisputable victory over death) (fig. 192).

⁴⁴ L. 10, IV, par. 15. Originally from a sequence of books: *Revelation of the Spirit* (1617). The passage is apparently derived from the first section of the small book, or *Enigma*, of which *noctuae mentis purga ventrem* gives the *nocturna solutio*.

⁴⁵ "Secondly presents an open vision" (N. a few have pointed to this work, the *Enigma*, 1617). The element of vision is also emphasized in *Allegoria super librum Iudaei* (1617, 1618), 2 pp. 198f. "Scipe hoc mare, totum mare, et fratre super caput. . . . dicitur caput eius moriturus." [Take a man, slay him, and drag him over a man . . . called his body slay . . .]



fig. The killing of the king (from the *Ardenne de St. Jean's*, p. 100, from the *Revue des Deux Mondes*)

the The dread and resistance which every natural human being experiences when it comes to delving too deeply into himself is, at bottom, the fear of the journey to Hades. If it were only resistance that he felt, it would not be so hard. In actual fact, however, the psychic sublimation—that dark realm of the unknown,⁴⁷ even—erxes a fascinating attraction that threatens to become the more overpowering the further he penetrates into it.⁴⁸ The psycho-

⁴⁷ For the qualitative element in the domain of the psyche, cf. the word of the square in Part II, supra, according to Pichon (on the word as a square). Cf. also *Die Philosophie der Griechen*, III, p. 100.

⁴⁸ Symbolized by a serpent as by various gods, as in Poliphile, *CL*, fig. 33, and Bénédict de Vercelli, *Le long de Poliphile*. Another theme in Part III of this volume.



171. The wild as-pursued woman dancing the dead king. In the background, celebration of the poem's victory and rebirth of the king. (Museum, Amsterdam, *Chimera* (1894))

48th Here again we have a repetition of the cosmogony of Nox and Phos.¹² But the latter is a cosmogonic event, whereas this is a rite/symbol brought about by the intervention of the philosophers. As long as consciousness refrains from acting, the opposites will remain dormant in the unconscious. Once they have been activated, the *regas filio*—spirit, Logos, Nox—is swallowed up by Phos, that is to say, the body and the psychic representations of the organs gain mastery over the conscious mind. In the hero myth,¹³ this state is known as being swallowed up in the belly of the whale or dragon.¹⁴ (fig. 174) The hero

¹² Valerius: *Passus*. "No. 171" p. 172. In our her version of the cosmogony, we find: "May body the king of the king to the breaking with these words: 'I am the king of the king of the king.' The wild celebration the poem's victory appears for the king who then takes the place of the Son (fig. 171) of the Reg. (168, 169, 170)." (fig. 171)

¹³ 171. *Chimera* of *Chimera*, *passus*.

¹⁴ *Exaggeration*. "Valerius: *Passus* of *Chimera* (171) and *Chimera*, II p. 172. *Passus*. "The last digestion takes place as if in a belly."



107 The Alchemist. Artist unknown. The figures of the Philosopher, Christ, and the Alchemist. (The figures are the same as in the preceding page.)

VI. THE HIDDEN TREASURE

- 40 The 'treasure' hard to attain, whose presence was suspected in the dark, prison, mansion, is verily made by the alchemists in various ways. Christopher of Paris, for instance, says that the chrys, as *prima materia* is, is the work of all base nature. Our understanding (enriched) aided by the celestial and glowing spirit, must transform this natural work of art—chrys—into the celestial nature of the quinquessence, and into the life-giving *preparatio*, source of fusion. The *prima materia* is particularly contained in this chrys as a mirror (image) of all the elements rolled into one, and none must diligently apply his mind so it with that our heaven may come into reality (*ad verum*).¹
- 41 Johannes Crasus quotes the view that the *prima materia* is the 'lead' (plumb) one of the philosophers (also called the 'lead of the air'² in allusion to the inner + opposite). This lead contains the radiant white dove (fig. 178) called the 'wife of the merchant.' The dove is the 'chrys, white, and rich Queen of Shales,

¹ Christopher of Paris, *Tractatus de arte chymica*, Vol. 1, pp. 11-12. *Writings of Christopher of Paris*, ed. by J. B. de Longchamps, pp. 11-12.

² Cf. *Writings of Johannes Crasus*, ed. by J. B. de Longchamps, pp. 11-12. *Writings of Johannes Crasus*, ed. by J. B. de Longchamps, pp. 11-12. *Writings of Johannes Crasus*, ed. by J. B. de Longchamps, pp. 11-12. *Writings of Johannes Crasus*, ed. by J. B. de Longchamps, pp. 11-12.

Ignis
Aer
Aqua
Tellus



178. The vacuum jar (Fig. 178), being taken by some experimenters as a model of the world, being the dominion of the vacuum. The animals are in various positions, as shown, or were even photographed in it. (See note on p. 178.)



174. The alchemical union: the King and his men with Herms brought them (Hermes + Hermes Mercurius) — Lanchester. Figure is authentic, in *Magical Hermetica* (1898)

veiled in white, who was willing to give herself to none but King Solomon."¹⁰⁴

- 104 According to Basilina Valentinus, the earth (as *prima materia*) is not a dead body, but is inhabited by a spirit that is its life and soul. All created things, minerals included, draw their strength from the earth spirit. This spirit is life, it is nourished by the stars, and it gives nourishment to all the living things it shelters in its womb. Through the spirit received from on high, the earth hatches the minerals in her womb (cf. *ib.*, 163) as the mother her unborn child. This invisible spirit is like the self-

¹⁰⁴ Grimaud, "Acta arcani. Theat. chem., VI, p. 314. He mentions the Augustinian monk, Degenerius as the author of the image which, as is shown (cf. 75), is an obvious allusion to Sepheres.



186 The Christian Ceremony with the Holy Eucharist as a winged cherub. Engraving (16th cent.) by the Master of the Berlin Pattern.

then in a mirror, intangible, yet it is at the same time the root of all the substance necessary to the alchemical process or arising therefrom (*sedes nutritionis cooperationis*).⁶⁷

67 A similar idea is to be found in Michael Maier.⁶⁸ The sun, by its many millions of revolutions, spins the gold into the earth. Little by little the sun has imprinted its image on the earth, and that image is the gold. The sun is the image of God, the heart⁶⁹ is the sun's image in man, just as gold is the sun's image in the earth (also called *Deus terrenus*), and God is known in the gold.

⁶⁷ "Præterea," *Alch. herm.*, pp. 496f.

⁶⁸ *Die chemische physische quæstion*. Tr. 1, in a parallel sense in *Præterea*, *Præter*, 1 pp. 396f. (p. 400 in orig.). *Unklar*, but it also signifies "hearting," "direct" and "blind" as out of the mind.

This golden image of God is the *arsens aureus*, which, when breathed into common quicksilver, changes it into gold.

- 21^b Ripley is of the opinion that the fire must be extracted from the chaos and made visible: "This fire is the Holy Ghost, who unites father and son." He is often represented as a winged old man,²² i.e., Mercurius in the form of the god of revelation, who is identical with Hermes Trismegistus²³ and, together with the King and the King's son, forms the alchemical trinity (figs. 179, 180). God wrought this fire in the bowels of the earth, just as he wrought the purging flames of hell, and in this fire²⁴ God himself glows with divine love.²⁵

²¹ *Opera aurea*, p. 136.

²² For instance, in Eisenpfeiffer's "Figurae et emblemata," *Atlas Hermet.*, p. 379. See fig. 179.

²³ A similar idea is to be found in the Indian doctrine (see text).

²⁴ Again, *Hermetica*, I, pp. 111-112. This idea is also seen, e.g., in fig. 180.

²⁵ "Gloria mundi," *Atlas Hermet.*, pp. 374.



21^b Sun as symbol of God

—Burkhard, *Psychographica* (1900)



47 Christ in the "Niche" of stone. Mural painting (12th century) from the Breitenfelder monastery, Rheinland

5 THE LAPIS CHRIST PARALLEL

I. THE RENEWAL OF LIFE

47 The examples given in the last chapter show that there is a spirit hidden in the *petra masculina*, just as there was in the Nile stone of Osiris. This spirit was eventually interpreted as the Holy Ghost in accordance with the ancient tradition of the Noun swallowed up by the darkness while in the embrace of *Physis*—with this difference, however, that it is not the supreme feminine principle, *Noun*, who is the deviant, but *Noun* in the form of *Men* versus the seducing *L. nephem* (fig. 147). In other words, the deviant is a sort of material north-south, an hermaphrodite possessing a masculine spiritual and feminine corporeal aspect (fig. 184, cf. figs. 53, 187). The original Gnostic myth has undergone a strange transformation. *Noun* and *Physis* are indistinguishably one in the *petra masculina* and have become a native alchemists.

48 The psychological equivalent of this theme is the projection of a highly fascinating unconscious content which, like all such contents, exhibits a numinous—"divine" or "sacred"—quality.



fig. Indraprasta Devi standing between male symbol with sun and female symbol with moon—Late Rājasthāni form

Alchemy set itself the task of acquiring this "treasure hard to attain" and of producing it in visible form, as the physical gold or the panacea or the transforming tincture—in so far as the art still found itself in the laboratory. But since the practical chemical work was never quite free from the unconscious content of the operator which found expression in it, it was at the same time a psychic activity which can best be compared with what we call active imagination.¹ This method enables us to get a grasp of contents that also find expression in dream life. The process is in both cases an irrigation of the conscious mind by the unconscious, and it is related so closely to the world of alchemical ideas that we are probably justified in assuming that alchemy deals with the same, or very similar, processes as those involved in active imagination and in dreams, i.e., absolutely with the process of individuation.

- 100 Earlier on, we left Arcturus and his companions, together with Bala and the dead Thubentia, in the triple glass house where they had been imprisoned by the Rex marmes. They suffer from the intense heat, like the three whom Nebuchadnezzar cast into the fiery furnace (fig. 184). King Nebuchadnezzar had a vision of a fourth, "like the Son of God," as we are told in Daniel 3: 25. This vision is not without bearing on alchemy, since there are numerous passages in the literature stating that the stone is *frons et visus* (fig. 185; cf. fig. 1). It consists of the four elements, with fire representing the spirit condensed in matter. This is the fourth, absent and yet present, who always ap-

¹ For a discussion of this method see Jung, "The Transcendental Function," and *Mysticism and Symbolism*, pp. 440ff., 448ff.—Kaiserli.



fig. The three youths in the fiery furnace—each Christ an instrument in carrying it from Yehia El-pyros, Rome

pears in the fiery agency of the furnace and symbolizes the divine presence—sanctity and the completion of the work. And, in their hour of need, Anders and his companions see their master Pythagoras in a dream and beg him for help. He sends them his disciple Harboretus, the "author of nourishment."¹ So the work is completed and Thabrotus comes to life again.² We may suppose that Harboretus brought them the miraculous food, though

¹ Harboretus = Harbortus of the *Latin Breviary*, *Book of the*, p. 104. In *Book of the*, he is identified with the Emperor Harbortus, *Book of the*, but the meaning may be plain in the *Latin* poem which is some connection with Harboretus.

² The *Latin* *Anders* (*Anders*) p. 104 has "ad Regem dantes quod sunt non sunt per menses lora depulsi." They said to the King, "we are not a slave who was accused dead." The *Latin* *Breviary* (p. 104) has "et menses ad regem, quod sunt lora depulsi etc." and we are not (said) to the King, "we are not a slave who was accused dead." (*Anders* = *Anders*) is readily to be understood to mean that he "moves" again or is "quod" (*Anders*).



fig. Below, the tree is
 shown above, the figure is
 standing on the human.
 Valentinus "Tribulation
 shows" in this, from, (fig)

this only becomes clear through a discovery of Raska's, who gave us access to the text of the *Codex Bezae Cantabrigiae*. There, in an introduction that is missing from the printed versions of the "Voyage,"⁴¹ we read: "Pythagoras says, 'Ye were and have written down for posterity how this most precious tree is planted, and how he that eats of its fruit shall hunger no more.'"⁴² Since the "Voyage" was written for the express purpose of leaving an example of the alchemical process to posterity, it naturally deals with the planting of trees, and the end of the legend is designed to show the miraculous regenerating effects of the fruit. While Anselm was in such dire straits, and Thabimius lay in the sleep of death, the tree⁴³ was evidently growing and bearing fruit. The part played by Anselm in the glass house is entirely passive. The decisive action comes from the master, who sends his messenger with the food of life.

- 420 We are told that a man can receive the secret knowledge only through divine inspiration or from the lips of a master, and also that no one can complete the work except with the help of God.⁴⁴

⁴¹ See the edition of 1929 in *Acta alchemica*, I, pp. 128ff.

⁴² Raska, *Zeitsch.*, p. 304. In the *Acta alchemica*, I, this passage is changed to "how to gather the fruit of that immortal tree."

⁴³ The tree is often a possession of such a, royal character: a "master" (fig. 108) of the living coral growing on the sea — "Margarita super lapidem durum" (*Acta alchemica*, I, p. 141). Cf. the tree of paradise in the sea in Paracelsus, *Das Buch Anselm*, p. 128.

⁴⁴ Hence the recurrent formulae, "Deo adiuuante," "Deo concedente," etc.



256 The tree of coral on the sea-collecting-boat. *Hy. murrayi nodosa*
 (M₁, Yuma - rich coral)



187 The dragon opening loath Jason after drinking the poison prepared by Achaea. (After vase (575) inv. 8.1.5)

In the "Vase" as is the legendary master, the divine Pythagoras,⁴ who takes the place of God⁵ and completes the work of regeneration (fig. 187). This divine intervention, as we may venture to call it, occurs in a dream, when Achaea sees the master and implores his help. Is the union of the opposites—mind and body—portrayed by Thabritus and Beya, the putting to death, and the cremation in the furnace we see, according to one alchemist,⁶ the equivalent of the offering in the Mass, we find an analogy

⁴ The Neoplatonist Porphyry regarded Pythagoras as God incarnate. Cf. Porphy, *De Philosophia dei Cartesiani*, III, p. 179.

⁵ As Hermes takes the place of Prometheus. Cf. Scott, *Heracles*, I and II. Cf. Melchior Labrousse. (See page 466f.)



188 The tree of the philosophers surrounded by symbols of the opus. Myra.
Philosophus reformatus (1611)

to the petition for help in the *invenio* becoming—the inner
 vision for the living—and in the consecration of martyrs,
 both of which provide the transubstantiation in the *ordo missae*.
 The invocation is made "*pro redemptione animarum nostrarum*,
pro ipsa salute et incolumitate vestra" (for the redemption of
 their souls, for the hope of their health and welfare), and the
 saints are remembered in order that God, for the sake of their
 merits and prayers, may grant "that we be defended in all things
 with the help of Thy protection." The petition ends with the
epiclesis, which refers to the transubstantiation: "*ut nobis*
corpus et sanguis fiat" (that it may become for us the Body and



figs. The great animal seen with a grain — Christian Church

higher degree than the Chinese, since he takes the place of the Christ who sacrifices himself in the Mass. One should not for a moment suppose that he pretends to the role of redeemer from religious megalomania. He does so even less than the educating priest who figuratively sacrifices Christ. The alchemist always stresses his humility and begins his treatises with invocations to God. He does not dream of identifying himself with Christ; on the contrary, it is the covered substance, the *lepis*, that he likens to Christ. It is not really a question of identification at all, but of the hermeneutic word 'as' or 'like' which characterizes the analogy. For medieval man, however, analogy was not so much a logical figure as a secret identity, a remnant of primitive thinking which is still very much alive. An instructive example of this is the rite of following the fire on the Saturday before Easter (qig yaq).¹ The fire is 'like unto Christ, an image of Christ.' The stone from which the spark is struck is the 'corner stone' — another image, and the spark that leaps from the stone is yet again an image of Christ. The analogy with the extraction of the pneuma from the stone in the saying of Origenes forces

¹ The rite of burning the New Fire seems to have originated in France, at 489 east of what is now known there as the Pyrenees, although it has not yet penetrated to Rome, as is pointed out by the *Encyclopédie* (Paris, 1751-1772). It appears to have reached Rome only in the eighteenth century. See: *Encyclopédie*, or *Reason, Philosophy, Moral Sciences*).



195. Descent of the Holy Spirit in the form of divine tongues.—Manuscript (Lyonnais or Besenoyenish) (15th cent.)

itself upon us. We are already familiar with the idea of pneuma as fire, and with Christ as fire, and fire as the earth's inner counter-element, being the "hotstone" from which the spark is struck; it also analogous to the rocky sepulcher, or the stone before it. Here Christ lay as one asleep or in the fetters of death during the three days of his descent into hell, when he went down to the *ignis gehennalis*, from which he rose again as the New Fire (fig. 194).

- 40 Without knowing it, the alchemist carries the idea of the *conferre* a stage further and reaches the conclusion we mentioned earlier, that complete assimilation to the Redeemer would enable him, the assimilated, to continue the work of redemption in the depths of his own soul. This conclusion is universal law,

and consequently the alchemist never feels compelled to assume that Christ is doing the work in him. It is by virtue of the wisdom and art which he himself has acquired, or which God has bestowed upon him, that he can liberate the world-creating Nous or Logos, lost in the world's materiality, for the benefit of mankind. The alchemist himself bears no correspondence to Christ; rather he sees this correspondence as the Reformer in his wonderful vision. From this point of view, alchemy seems like a continuation of Christian mysticism carried on in the subterranean darkness of the unconscious—indeed some mystics praised the materialism of the Christ figure even to the appearance of the stigmata. But this unconscious continuation never reached the surface, where the conscious mind could have dealt with it. All that appeared in conscious view were the symbolic symptoms of the unconscious process. Had the alchemist succeeded in forming any concrete idea of his unconscious contents, he would have been obliged to recognize that he had taken the place of Christ—or, to be more exact, that he, regarded not *in ego* but as self¹⁵ had taken over the work of redeeming not man but God. He would then have had to recognize not only himself as the equivalent of Christ, but Christ as a symbol of the self. This tremendous conclusion failed to dawn on the medieval mind. What seems like a monstrous presumption to the Christian European would have been self-evident to the spirit of the Upanishads. Modern man must therefore consider himself fortunate not to have come up against Eastern ideas until his own spiritual impoverishment was so far gone that he did not even notice what he was coming up against. He can now deal with the East on the quite inadequate and therefore immensely level of the intellect, or else leave the whole matter to Buddhist specialists.

Of course, I may even go farther and say to you that the concept of the self and I have referred to is not identical with the unconscious, regardless of time or place. I am always dealing with the modernizing West, apart from the self with the ego. As to the Buddhists, I mention only passing of human personality, the self and I remain a finished concept representing a reality in itself, its boundary is set.



Fig. 1. The quantity of the cross is the value, surrounded by the six planets. The cross is surrounded by the cross between two and it is a paraphrase of 2 = 10000, 10000 = 10000.

II. EVIDENCE FOR THE RIGHTLY INTERPRETATION OF THE LAPIS

a. Raymond Lully

It is not surprising that the lapis christi parallel came to the fore among the medieval Latin authors at a comparatively early date, since alchemical symbolism is steeped in ecclesiastical allegory. Although there is no doubt that the allegories of the Church Fathers enriched the language of alchemy, it remains in my opinion exceedingly doubtful just how far the lapis christi symbolism, in its various forms, can be regarded as a transfiguration of ecclesiastical rites (baptism, Mass and dogmas of Christ's conception, birth, passion, death, and resurrection). Undoubtedly, borrowings were made over and over again from the Church, but when we come to the original basic ideas of alchemy we find elements that derive from pagan, and more particularly from Gnostic, sources. The roots of Gnosticism do not lie in Christianity at all—it is far truer to say that Christianity was assimilated through Gnosticism.¹⁴ Apart from this we have a Chinese text,¹⁵ dating from the middle of the second century, which displays fundamental similarities with Western alchemy. Whatever the connection between China and the West may have been, there is absolutely no doubt that parallel ideas exist outside the sphere of Christianity, in places where Christian influence is simply out of the question. A. F. Wauke¹⁶ has expressed the opinion that the first author to identify the stone with Christ was the Paraclete Hermak Khumath (c. 170-180?), whose *Apophthegmata* appeared in 1528. In the writings of the somewhat later Jakob Böhme, who frequently uses alchemical terms, the stone has already become a metaphor for Christ (fig. 102). Wauke's assumption is undoubtedly erroneous, for we have much earlier testimonies to the connection between Christ and the lapis, the oldest that I have so far been able to discover being contained

¹⁴ Cf. for example Simon Stegger, who belonged to the apostolic era and already possessed a richly developed mysticism.

¹⁵ Hsin Po-yang, "An Ancient Chinese Treatise on Alchemy."

¹⁶ *The Secret Tradition in Alchemy*.

in the *Centuries* (Ch. IX) of Raymond Lully (1235-1315). Even if many of the theories ascribed to him were written by his Spanish and Portuguese disciples, that does not alter the approximate date of his main works, to which the *Centuries* belongs. At any rate I know of no authoritative opinion that puts this treatise later than the fourteenth century. There it is said:

And as Jesus Christ, of the house of David, took on human nature for the deliverance and redemption of mankind, who were in the bonds of sin on account of Adam's disobedience, so likewise in our art that which has been spiritually defiled by one thing is absolved by its opposite, cleansed, and delivered from that stain.¹¹

b. *Tractatus aureus*

- 454 A still older source would assuredly be the '*Tractatus aureus*'—ascribed to Hermes and regarded as of Arabic origin even in the Middle Ages—were Christ mentioned directly by name. The reason why I nevertheless quote it is that it describes things which bear a remarkable resemblance to the mysterious happenings at Fastenide, and yet are clothed in quite another language. The passage runs as follows:

Our process is such, that it may cast upon the dung heap, is altogether vile . . . But when we marry the crowned king with the red daughter, she will conceive a son in the gentle fire, and shall nourish him through our fire . . . Then he be transformed, and his ancient remains red as flesh. Our son of royal birth takes his tincture from the fire, and death, darkness, and the warm fire away. The dragon drives the light of the sun, and our dead son shall live. The king shall come forth from the fire and repose in the marriage. The hidden things shall be disclosed, and the virgin's milk be whetted. The son is become a warrior fire and surpasses the tincture, for he himself is the treasure and himself is armed in the philosophic manner. Come hither, ye sons of wisdom, and say aye, for the dominion of death is

¹¹ "Et ut, Jesus Christus de stirpe Davidis pro humanitate et claudicatione generis humani, per suam captivitatem, et transgressionem salutem, naturam assumpsit humanam, ut etiam in arte nostra quod per unum corruptum manifestum, per aliud suum contrarium a corruptione sit conservatum, liberum et salvatum."—*Ibid.* *ibid.*, I. p. 184, 2.



fig. The 'before' and 'after' states, as end product of my transformation of king and queen — "I stana dar tana" (1911, 1916 text)

over, and the son reigns, he wears the red garment [fig. 105],¹⁴ and the purple is put on.¹⁵

60 We can take this text as a variant of the mystical God-man and his triumph over death, and thus as an analogy of the Christian drama. Since the age and origin of this Ramanian text are still unknown, we cannot decide with any certainty whether Christian influence is at work here. Probably not. There is no reason to suspect Christian influence in the very early texts, such as that of Ramanian.¹⁶ (The Christian passages, etc., to these manuscripts are interpolations by Byzantine monastic scribes.) And yet it is just the Ramanian text that has all the characteristics of a regeneration mystery, although here the resurrection of the

¹⁴ Cf. the verse for the wedding in Holy Mark, for Ex. 11, 19, 21: "Whence art thou red in this apparel, and thy garments like them that made it in the war?" and "their blood shall be sprinkled upon us garments" (1911, 1916, fig. 105, 9). Cf. the passages concerning all other authors.

¹⁵ *Das Ramanian* (1916), pp. 102.

¹⁶ *Wissenschaftliche Zeitschrift*, 1911, no. 1. The text probably belongs to the 12th century.



152. Sulphur as sun
and Uranus as
moon bridging the
river of "eternal
water." Hand-
written manuscript
1758

dead is effected not by a redeemer but by the Blue Bear (the aqua perennis of the Laurnists) cf. fig. 154), in which the Christian water symbolism (aqua = spiritus sanctus, baptism, and Eucharist, forms an unmistakable parallel.

1. Zoroaster and the Doctrine of the Anthropos

2nd In the later texts, however, which are ascribed to Zoroaster, we find the Son of God in unmistakable association with the priestly and sacerdotal 1923. I give the relevant passages in a literal translation.¹²

4: . . . If you have meditated and have dealt in human community, you will see that the Son of God has become all things for the sake of fallen souls in order to draw the soul forth from the domain

of these the Lorens text in *Reichelt's Acta zoroast.* III vol. 1913 translated these into French; in *Reichelt's Acta zoroast.* I vol. 1913 also gives a translation of part of it in *West-Asienische St.* pp. 154ff. gives this part of the text in Lorens with a commentary. Cf. Lorens himself *Die zoroastrianische Lehre*, pp. 154ff. The translation given here (in this German version) [1923] was made by myself with the help of Dr. Marie Louise von Franke and differs in several points from the Reichelt and Kuhn versions.

the High Priest of Jerusalem," who were Hittites, who translated the whole of the Hebrew into Greek and Egyptian.

4. So the first man is called by us Thyoth and by them Adam, which is a name in the language of the angels, but with reference to his body²⁷ they named him symbolically, after the four elements²⁸ of the whole heavenly sphere [hē qy]. For his head A stands for aether [āwāt; the fire] or the air. B for heaven [bēw; the West]. C because it [the earth] is heavy. A an aster [āwāt; the North], and M for meridian [mēwāp; the South], the realness of these bodies, the fact that there is the mark in the fourth figure.²⁹ Thus the fleshy Adam according to his outward and visible form is called Thyoth, but the spiritual man in him has a proper name as well as the name by which he is called. His proper name as yet³⁰ I know not; for Nabothian alone knows this, and he is not to be heard. But his common name is Man [pē] which is Light [pē] wherefore all things that men are called pēn.

7. Note when the Man of Light ⁷ dwells in Paradise, persuaded "In the breath of His omniscience, they [the elements] ⁸ persuaded him.

Just suggest replacing "thereby" by "there" + "via", according to the American Editors put the transmission of the DNA from mother to child on that case one would also have to change the marriage license in marriage certificate. But it is more likely that we are dealing with an already existing legal system.

Winnipeg, Manitoba, Canada
 Winnipeg, Manitoba, Canada
 Winnipeg, Manitoba, Canada

20. There is much thought to be in the contrast between the "angelic language" as contrast to the "angel language" mentioned before. I believe Roman contains the spirit and language within it, there was no one. (20) Also, before creation.

It there we can possibly assume a latent concerning the element: rank is generally the element rank and value, however the text is enough from Rank suggests pulling in the way a new Rank critical of the way to indicate the Rank has a positive right to have in the text. But the subject was to indicate the point of the comparison with the element. But there, but only by rank, also the word there, clearly, by position for another element. But again the Ranking Order, III, 1, seems to have not a value representation. "Like the other elements, all of the elements themselves in the comparison to all Rank and the Minimal Rank of Rank, etc."

41 **Book 1** The residents of these houses at the opening line whole pay as in the night of the Jewish return." Resurrection, and all that will

¹⁰ Marginal Cost Pricing is a competitive system due to very low initial "fixed" costs required in the beginning.¹¹

²² For example, *Chrysomela* (1996) and *Partridge* (1996) have shown that the

¹⁴ For example, while it is unclear¹⁵ in explanation that it is more likely to be the different (non-real) world(s) where, e.g. God is in the manner



199. *Uterus, ovaries, and vagina in front from the position supported by the clitoris.* (cf. Hildegarde of Bingen, "Liber de moribus operum" (Pls. 116-117))

who was without evil and free from their slavery, to put on the Adam that was with him,²⁰ namely the Adam wrought on the four elements of Hemanneer²¹ [cf. Egs. Ps. 117]. And he in his innocence did not turn male, but they believed that he was their slave [Wherefore] Hosed²² called the outer man the bond with which²³ Zens bound Prometheus. But after this being Zens sent him yet another Pandora whom the Helness will live from, in the allegorical language, Prometheus and Epimetheus are not one man, merely soul and body. And sometimes he²⁴ bears the likeness of the soul sometimes that of the spirit, and sometimes the likeness of the flesh [Eg. 106], because of the double nature of Epimetheus, who heeded not the counsel of Prometheus, his own mind. For our mind²⁵ says: "The Son of God, having power on all things and becoming all things when²⁶ he wold, appear²⁷ as he wold to each [Egs. 6] and made himself one with Adam and have I not up to that place where the Men of Lafth dwell before?"

But he appeared to the very Incible as a man capable of suffering and like one wounded. And after he had partly stolen away the Men of Lafth that were his own²⁸ he made known that at truth he had not suffer, and that death was trifled down, and cast out. And in this day and to the end of the work²⁹ he is present in many places³⁰ both secretly and openly conversing with his own³¹ men

of the 22nd, Cold, Brimstone, Sun, and B. ma say, 22nd. "he Adam that was with them."

Old in particular Egs. 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

²⁰ Egs. 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

²¹ Prometheus Cold, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 164th, 165th, 166th, 167th, 168th, 169th, 170th, 171st, 172nd, 173rd, 174th, 175th, 176th, 177th, 178th, 179th, 180th, 181st, 182nd, 183rd, 184th, 185th, 186th, 187th, 188th, 189th, 190th, 191st, 192nd, 193rd, 194th, 195th, 196th, 197th, 198th, 199th, 200th, 201st, 202nd, 203rd, 204th, 205th, 206th, 207th, 208th, 209th, 210th, 211st, 212nd, 213rd, 214th, 215th, 216th, 217th, 218th, 219th, 220th, 221st, 222nd, 223rd, 224th, 225th, 226th, 227th, 228th, 229th, 230th, 231st, 232nd, 233rd, 234th, 235th, 236th, 237th, 238th, 239th, 240th, 241st, 242nd, 243rd, 244th, 245th, 246th, 247th, 248th, 249th, 250th, 251st, 252nd, 253rd, 254th, 255th, 256th, 257th, 258th, 259th, 260th, 261st, 262nd, 263rd, 264th, 265th, 266th, 267th, 268th, 269th, 270th, 271st, 272nd, 273rd, 274th, 275th, 276th, 277th, 278th, 279th, 280th, 281st, 282nd, 283rd, 284th, 285th, 286th, 287th, 288th, 289th, 290th, 291st, 292nd, 293rd, 294th, 295th, 296th, 297th, 298th, 299th, 300th, 301st, 302nd, 303rd, 304th, 305th, 306th, 307th, 308th, 309th, 310th, 311st, 312nd, 313rd, 314th, 315th, 316th, 317th, 318th, 319th, 320th, 321st, 322nd, 323rd, 324th, 325th, 326th, 327th, 328th, 329th, 330th, 331st, 332nd, 333rd, 334th, 335th, 336th, 337th, 338th, 339th, 340th, 341st, 342nd, 343rd, 344th, 345th, 346th, 347th, 348th, 349th, 350th, 351st, 352nd, 353rd, 354th, 355th, 356th, 357th, 358th, 359th, 360th, 361st, 362nd, 363rd, 364th, 365th, 366th, 367th, 368th, 369th, 370th, 371st, 372nd, 373rd, 374th, 375th, 376th, 377th, 378th, 379th, 380th, 381st, 382nd, 383rd, 384th, 385th, 386th, 387th, 388th, 389th, 390th, 391st, 392nd, 393rd, 394th, 395th, 396th, 397th, 398th, 399th, 400th, 401st, 402nd, 403rd, 404th, 405th, 406th, 407th, 408th, 409th, 410th, 411st, 412nd, 413rd, 414th, 415th, 416th, 417th, 418th, 419th, 420th, 421st, 422nd, 423rd, 424th, 425th, 426th, 427th, 428th, 429th, 430th, 431st, 432nd, 433rd, 434th, 435th, 436th, 437th, 438th, 439th, 440th, 441st, 442nd, 443rd, 444th, 445th, 446th, 447th, 448th, 449th, 450th, 451st, 452nd, 453rd, 454th, 455th, 456th, 457th, 458th, 459th, 460th, 461st, 462nd, 463rd, 464th, 465th, 466th, 467th, 468th, 469th, 470th, 471st, 472nd, 473rd, 474th, 475th, 476th, 477th, 478th, 479th, 480th, 481st, 482nd, 483rd, 484th,

telling them secretly, not through their own minds,⁹⁰ is neither con-
fused⁹¹ with the Adam who was with them, that he might be beaten
away from them⁹² as I said: this blind character who is conscious of
the spiritual Man of Light [Thus] they kill their Adam.

91 And these things are so until the coming of the dabbler An-
tistrion, the jealous one,⁹³ who works to lead them astray as before⁹⁴
declaring that he is the Son of God although he is foreign in both
body and soul. But they, having become wise since the true Son of
God has taken possession of them, deliver up to him their own
Adam to be put to death and bring their shining spirits safely
back to the place where they were before the beginning of the world.
Yet before Antistrion, the jealous one, does this,⁹⁵ he sends his fore-
runner from Persia, who considers false idols and leads men astray
through the power of Hermeticism. The letters of his name are nine,
if you keep the diphthong,⁹⁶ corresponding to Hermeticism. Later,
at the end of about seven periods,⁹⁷ he will appear in his own⁹⁸
shape.

92 And only the Hebrews and the sacred books of Hermes [tell
of] these things concerning the Man of Light and his guide the Son
of God, and concerning the earthly Adam and his guide Antistrion,
who blasphemerously calls himself the Son of God to lead men astray.
But the Greeks call the earthly Adam Epimetheus, who was coun-
selled by his own mind, his brother, not to accept the gifts of Zeus.
Yet, inasmuch as he erred and afterwards repented, seeking the
shade of bliss, he⁹⁹ makes everything plain and fully advises them.

⁹⁰ Riddle: He communicated his own intelligence secretly to the spirit with that of
Adam which they had within them. "It is thus made as a revelation. It
also the great spirit was a new man. . . . and the beginning of our era
where the Redeemer leads the soul back to enlightening the Sons of each soul."

⁹¹ Epimetheus means: To follow in belief. The antistrion evidently means to dispute
the Man of Light.

⁹² Antistrion denotes the second way above. But what can the word "was
from antistrion's side."

⁹³ Son of Jealousy God; Antistrion has Jealousy.

⁹⁴ Given in the text above. But the meaning is: before the coming of the Re-
deemer.

⁹⁵ Epimetheus he counselled with person or soul influence, and then Antistrion is
intent of rejection and not object of gratitude. Riddle means: as they in fact
did of rejection. But he has not been spoken of for a long time because he has
already appeared in a more full than Antistrion himself has a ferment.

⁹⁶ Antistrion and Son suggest Marysion (Mischion).

⁹⁷ Epimetheus God; Antistrion has epimetheus.

⁹⁸ Epimetheus God; Antistrion has epimetheus.

⁹⁹ Antistrion and Riddle, compare a legend after "seeking the shade of bliss,"
and answer: "It" is Prometheus. This is unnecessary since Epimetheus through
his own free enterprise, appears as that of spiritual understanding what is
to be done.



128. The three manifestations of the *kyōryū* during his transformation: body, head, open. Below, dragon and boat as preliminary forms "Kōryū Genshō" (MS, 1980)

that have spiritual hearing. But those that have only bodily hearing are slaves of His making, for they neither understand nor admit anything else.

11. And all who meet with success in the matter of colourings at the propitious moment, consider nothing but the great book about figures: but they do not govern the art, nor do they understand the poet when he says: 'But the gods have not given to men equally.'¹ Neither do they observe and use the manner of men's lives: how, even in the same art, men may reach the goal in different ways and places, the same art in different ways, according to their different imaginations and the counselments of the stars in the exercise of the same art: how one worker is inactive,² another alone,³ one ill-splendourously desiring no wealth, another too timid and therefore without progress: this is so in all the arts—and how those who practise the same art use different implements and procedures, having also different attitudes in the spiritual conception of it and in practical realisation.

12. And this is more to be considered in the sacred art than in all the other arts. . . .

42. To all appearances, *Joachim's* Son of God is a Gnostic Christ who has more affinity with the human conception of Gnosticism than with the Jesus of the Gospels. The author's connections with Christianity are by no means clear, since he undoubtedly belonged to the Hermetic-Pythagorean sect, as is evident from the passage about the Krater.⁴ As an later Christian alchemist, the Son of God is a sort of paradigm of sublimation, i.e., of the freeing of the soul from the grasp of Hermetism. In both cases he is identical with Adam, who is a quaternity compounded of four different earths. He is the Anthropos, the free man, symbolised by the four elements, just like the *logos* which has the same structure. He is also symbolised by the cross, whose ends correspond to the four cardinal points (fig. 197, cf. figs. 82, 192). This model is often replaced by corresponding journeys, such as those of

10 St. Basil remarks that it is probably an incorrect quotation of the Hebrew: 'The only object of success has passed before him, but he has not a control showing how various sublimations are differently related to the gods. Joachim goes on to explain how in Judaism men have an individual method of working.

11 *Ignis Coeli*, *Booka temporaria digna*, *Sermon digna*.

12 *Booka temporaria* is one of many, but it is the only one that is mentioned here.

13 *Hermetica*, *Booka temporaria*, III, 1, 11.



147 Christ is the center of the four corners of paradise, surrounded by men of the Church, various birds, frogs and various serpents. MS. 1, fol. 10r

Quran, 'the labours of Hercules', 'the travels of Ptolemy', and the symbolic *perigrinatio* to the four quarters in Michael Maier¹⁵

¹⁵ *Medieval Alchemists*, I, p. 47.

¹⁶ The *Uranic Bell* and also in the same, the illuminating matrix of Hermeticism to the 16th c.; Ptolemy, Hippocrates to the 16th century; 2nd c. 22nd c. of Chinese and 19th c. Japan. The Garden of the Hesperides also serves as a model of the early linkages to the Jewish labours, the journey to Hades (Liberated).

¹⁷ Book of Daniel, 1, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The journey leads to the four quarters of the earth. In the west, only a few fold underneath it of which three parts are dark and one is light.

¹⁸ The journey begins in Europe and leads to America to the great lands of Africa in search of Mexicans and the plains of the whole world, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200.

time in Zoroaster as a mysterious personage⁵⁰ and he is also mentioned in a Coptic Gnostic text as one who has beheld the Mysterion (mystagogy) Propheta, in his life of Plotinus speaks of him as the author of an Apocalypse.⁵¹ The Manichaeans reckon him among the prophets, along with Isaiah, Simon Peter and Enoch.⁵²

Procreantem and Epocreantem represent the inner and outer man, like Christ and Adam. The ability to "become all" attributed to the Son of God, is an attribute not only of the persona but of the alchemical Mercurius, whose boundless powers of transformation are praised¹² in accordance with the sensitivity of the autological Mercurius (fig. 24). He is the *mercurius igneus*, the transforming substance par excellence, and is said to permeate all bodies¹³ like a person¹⁴ (fig. 170).

Antagonism, the antagonist and evil principle, appears as the antagonist of the Son of God: he too considers himself to be God's son. Here the opposites inherent in the drama are clearly divided. We meet this duality in many other places in the *Aschmeder-urja*: he is the spirit of darkness in a man's body, compelling his soul to fulfil all his sinful tendencies.¹⁰ The alchemists parallel to this polarity is the double nature of Mercurius, which shows itself most clearly in the *Fludium*, the

See also: [http://www.pearsoned.com/press/013061992x/013061992x.htm](#)

¹⁰ Baumann, J. *Lang. & Cognitive Processes* 1999, 14(1), 11; also Baumann, *Wortgeschichte und Grammatik*, p. 89; Schmidt, *Grammatikalisierung*, p. 121; also for all: Lang, 1997, *Manual of Germanic Linguistics*, 2nd ed., 199, 211.

⁴⁹ Forth, 'The Enigma of Religion in Scandinavia,' p. 157.

Formet et autres livres enrubrés. Hebraica non habent alia quæ phœnecæ, ægypticæ
et arabicæ scriptæ. Scriptura de Syria. Dictiones. Index. 16 p. 171.

It is not as if there is a greater sense of globalism or even of "globalism" than there is called Marxism in the case of the world's most powerful household

[illegible]

²³ Ibidem. "L'usage de la monnaie nationale en République démocratique du Congo" (2000), p. 15.

^b Taken by the Nevada Air Defense Command, Las Vegas, NV, August 1960.[illegible]

"*Sparganium angustifolium* Rydb. *Spartina angustata* P. B. *Monarda arifolia* Mill."

of the business community," *Business Week* wrote on page 10.

10. *Pharmaceutical companies, research and development, 1990-1999*



190. Hermaut reclines on the wings, globe of chaos, with the seven planets and the dragon. (Janselme, *Paraboles alchimiques* [1875])

dragon that devours, fertilizes, begets, slays, and brings itself to life again. Being hermaphroditic, it is compounded of opposites and is at the same time their uniting symbol (fig. 148). At once deadly poison, basilisk, scorpion, panacea, and saviour (fig. 190)

46. Zwinger discloses practically the whole of the recondite and highly peculiar theology of alchemy, by drawing a parallel between the mystical meaning of the apsa and the Gnostic mystery of redemption. This is only one indication that the *lapsi*-Christ parallel of the scholastic alchemists had a pagan Gnostic precursor and was by no means a mere speculation of the Middle Ages.

This art is partly natural and partly divine or supernatural. At the end of the sublimation (eg. 205) three grammars, through the mediation of the spirit, a shining white soul (*seinen vanden*) which flies up to heaven with the spirit (cf. eg. 212). This is clearly and manifestly the stone. Yet the procedure is indeed somewhat marvellous, yet still within the framework of nature. But as regards the location and permanence of the soul and spirit at the end of the sublimation, this takes place when the spirit stone is added, which cannot be grasped by the senses, but only by the intellect, through inspiration or divine revelation, or through the teaching of an initiate. Alexander says that there are two categories, seeing through the eye and understanding through the heart.⁸⁰ This white stone is a gift of God. There could be no alchemy without this stone. It is the heart and image of the gold, regarding which Hermes says: "It is essential that at the end of the world heaven and earth be united, which is the philosopher's Word."⁸¹ Paracelsus also said in the *Troide*: "God revealed this from Apollo, so that the world should not be destroyed." Thus alchemy starts along nature and is divine. The whole difficulty of the art lies in this stone. The intellect cannot comprehend it, so man beaver it, like the divine miracles and the legislation of the Christian creed. Therefore God alone is the operator, while nature remains passive. It was through their knowledge of the art that the old philosophers knew of the coming of the end of the world and the resurrection of the dead. Then the soul will be united with its original body, for ever and ever. The body will become wholly transfigured (*gheformet*), incorruptible, and almost unbelievably whitened,⁸² and it will prove that all solids. Its nature will be as much spiritual as corporeal. When the same disappears in a powder like a man in his grave, God restores to it soul and spirit, and takes away all imperfection: then is that substance [de v.] strengthened and improved, as after the resurrection a man becomes stronger and younger than he was before. The old philosophers dreamed the Last Judgment in this

⁸⁰ The psychological equivalence of these two categories are sometimes rightly based on sense perception and the perception of an unseen content. Yet this latter one is an apt designation, since, in the last region of the soul represents a more profound knowledge of consciousness, just even at a higher level, and harbours creative thoughts, ie. contents that are very much under the influence of the unconscious.

⁸¹ "Quod unum est philosophum." I feel tempted to translate this phrase as ghost, because of the later alchemical distinction between *flumen* as the 'verbum scriptum' and the *lapis* as 'verbum dictum et factum' (Guthrie Epitaphus," *Alch. chem.*, II, p. 265).

⁸² "sublimatum sine corruptione."

art, namely in the germination and birth of this man, for in it the soul so he beautified [þrennfæddar] unites with an original body, to eternal glory. So also the ancients knew that a virgin must conceive and bring forth, for in them are the seeds begun, conceived, and bring forth.⁶² Such a thing can happen only by the grace of God. Therefore Alpharicus⁶³ says in the same that his mother was a virgin and that as fathers had never known woman. They knew besides that God would become man on the Last Day of this art⁶⁴ [for *Antennas der Kunst artu*], when the work is perfected and thus begotten and begotten, old man and boy, father and son, all become one. Now, since no creature except man can unite with God, on account of that dramaticity, God must needs become one with man. And this came to pass in Christ Jesus and his virgin mother.⁶⁵ Therefore Balgus says in the *Carle*: "¶ What marvels of nature, that have changed the soul of the old man into a youthful body, and the father has become the son" [¶ *hva segir iðu, iðu*]. In like manner Platin, writing of alchemical matters, wrote a gospel which was completed long after by John the Evangelist. Platin wrote the opening verses thus: "In the beginning was the Word" so "There was a man sent from God."⁶⁶ God has shown the philosopher this wonderful example that he might perform supernatural works. Moeranus says that God has entrusted this secret to his philosophers or prophets, for whose souls he has prepared a dwelling in his paradise.⁶⁷

⁶⁸ This text, which is at least a century older than Khemrath, shows beyond all doubt that the connection between the mystery of Christ and the mystery of the lapis was even then so obvious that the philosophical apoc seemed like a parallel and annotation—perhaps even a continuation—of the divine work of redemption.

⁶² As an analogy of God.

⁶³ Reputed to be an Arab philosopher of the sixth century.

⁶⁴ Presumably on the alchemical work, whose procedure resembles the creation and end of the world.

⁶⁵ Cf. the devoted last account in *Liber de arte chemica* (*der Kunst*), I, pp. 166, 167.

⁶⁶ It must be referring to an older Paracelsian text, which I have not yet been able to trace. Evidently it contained a lapis-Christ parallel. Possibly, as in the case of the "*Tractatus secretus*"—the original source was Anthon (Schwartz).

⁶⁷ These are the same. Manichaean influences are not uncommon in Moeranus.

*c. "Arsura coniugens" and the
Doctrine of Asplenin*

40. The next source is *Arsura coniugens*,⁴⁰ of which a manuscript copy of the fifteenth century, the Codex Rhemonensis, from the monastery at Rhinow, is to be found in Zurich. Unfortunately the manuscript is mutilated and begins only at the fourth parallel. I was made aware of it through the fact that the poet of *Fortis mysticus* (1701, published only Part II of *Arsura*) He prefixed to it a short notice to the reader in which he says that he has purposely omitted the entire treatise consisting of parallels or allegories because the author, in the ancient manner of obsequious (antiquis more reuerentibus), treated almost the whole Bible—particularly Psalms, Psalms, but above all the Song of Songs—in such a way as to suggest that the Holy Scriptures had been written solely in language of alchemy. The author, he says, has even profaned the most holy mystery of the incarnation and death of Christ by turning it into the mystery of the Eucharist, of course, with any evil intent, as he, the typographer Conrad Waldkirch, readily admits, but as was only to be expected in that benighted epoch (*verderbten altes reuerentium*). By this Waldkirch meant the pre-Reformation epoch, whose conception of man and the world, and experience of the divine presence in the mystery of matter, had entirely vanished from the perception of the Protestants of his own day.

41. The treatise is preserved entire in the Codex Patavinus Latinus 1926.⁴¹ There is also a printing of it in the compilation edited by Johannes Rhemius, *Haec sunt impermutabiles rhemon philosophiae Breui: deae* (Frankfurt, 1673).⁴² The age of the text, which is ascribed to St. Thomas Aquinas (d. 1274), may be gauged more or less from the fact that the most recent author quoted in it is Albertus Magnus (1193-1280). The

⁴⁰ Part I of the text has been translated and edited with a commentary, by Hans Heinz von Sauter. Published in English under the title *Arsura Coniugens*, 4. Dichtung des 15. und 16. Jahrhunderts, in: Die Poetiken of Alchemie, ed. by Hans Heinz von Sauter, 1. Teil, 1970, p. 101. A good example of the most full use of alchemy, a long deep thought into the eternal mystery of being, which is sufficient justification for a separate publication of the whole of Part I.

⁴¹ Bonn II, pp. 171 ff. Cf. Kopp, *Die alchemie*, II, p. 329.

other authors who are everywhere quoted in the fifteenth century. Arnold of Villanova (fl. 1311) and Raymond Lully (d. 1325) are not mentioned, since Thomas was canonized in 1224, and was thus at the height of his fame; it was some while working down to him from that time on. We shall probably not be far out if we put the date in the first half of the fourteenth century. The author is evidently a cleric who knows his Vulgate by heart. His whole idiom is steeped in Biblical quotation, just as his mind is full of alchemical philosophy. Alchemy is for him absolutely identical with the *Separatio Per*. He begins his treatise with words taken from the Wisdom of Solomon (7 : 11) and Proverbs (1 : 22-23):

Venerunt enim omnes boni, pariter enim illi¹⁰⁰ superna dona, quae bonis praestantur, ut plures dei vocem sciant, in capite nobilissimi christiani, in toribus postquam ubi potest verba sua dicitur.¹⁰¹ Accedite ad me et discite, et omnes operationes vestras non confundentur,¹⁰² omnes quoque conseruationes meae¹⁰³ deus, tuus, adimplerunt. Venite ergo filii, audite me, sciamus dei donum, quod sapientia et intelligi haec, quia Alphabeticum dicitur homines et pariter in suis et pariter pariter et coram a conseruatione et providentia et tranquillitate conseruari. . . .

[All good things come to me together with her¹⁰⁴ that Wisdom of the south, who preacheth abroad, who stretcheth her voice in the street,¹⁰⁵ stretch out at the head of the multitude, and in the entrance of the gates is, the city stretcheth her words, saying: 'Come ye to me and be enlightened, and your operations shall not be confounded.'¹⁰⁶ All ye that desire me shall be filled with my riches.¹⁰⁷ Come, children, hearken to me, I will teach you the secret of God.]

¹⁰⁰ Vulgate, Sap. 7 : 11. "Venerunt autem omnes boni pariter cum illi [sapientia], et conseruationes hominum per manus illius" (LXX: "how all good things come to me together with her, and unspeakable riches through her hand").

¹⁰¹ Vulgate, Prov. 1 : 22-23. "Audite me, filii, et sciamus dei donum, quod sapientia et intelligi haec, quia Alphabeticum dicitur homines et pariter in suis et pariter pariter et coram a conseruatione et providentia et tranquillitate conseruari. . . ."

¹⁰² Vulgate, Eccl. 12 : 1. "Accedite ad me, et omnes operationes vestras non confundentur." (LXX: "Come over to me and be enlightened, and your operations shall not be confounded"). Also Vulgate, Eccl. 12 : 10. "Quia dicitur me non confundentur et quae operationes meae non peribunt." (LXX: "because that which I say shall not be confounded, and also that which I do shall not be lost").

¹⁰³ Vulgate, Locha 14 : 26. "Transite ad me, omnes quoque conseruationes meae implebuntur." (LXX: "Come over to me, all ye that desire me, and be filled with my fruit").



and Sapientia as mother of the wise — *Libri Sapientie*, printed; "The alchemist" (1576, 1578, 1581)

Who is wise, and understandeth this, of which Alphidius saith, that men and children pass her by daily in the streets and public places, and she is trodden into the mire by beasts of burden and by cattle]

- ⁴⁹⁶ The *sapientia australis* is, in patristic usage,⁴⁹⁷ the wisdom of the Holy Ghost. For our author Sapientia is the "*regina Austri, quae ab oriente dicitur venire, ut aurora conurgens*,"—Queen of the South,⁴⁹⁸ who is said to have come from the east, like unto the morning rising⁴⁹⁹ (fig. 201).

⁴⁹⁷ Hieronymus, *formosioris speciebus intelligitur*, and Rufinus, *Afghanistan, among others*. Cf. Vulgate, *Mat. 23: 35* "Tunc ab oriente veniet, et habitabit ibi." *Præterea* (D.V. "God will come from the north, and the holy one from Mount Paros").

⁴⁹⁸ Vulgate *Mat. 23: 35* (Luke 11: 31) is almost identical: "*Regina austri veniet in iudicium cum generatione ista et condemnabit eam, quia venit a levibus terris audire sapientiam Solomonis, et ecce plus quam Solomon habet*" (D.V. "The queen of the south shall come in judgment with this generation and shall condemn it, because she came from the ends of the earth to hear the wisdom of Solomon. And behold a generation than Solomon here").

⁴⁹⁹ Cf. V. Cf. Vulgate, *Gen. 4: 9* "Quæ tu es quæ progredieris quasi aurora conurgens, pulchra et laeta, eleva et ad . . ." (D.V. "Who art thou that comest forth as the morning rising, fair as the morn, bright as the sun . . .").



200 Common glass with more for
—Glass lamp, Corinth.

- 201 Without mentioning our text, the *Revue* quotes it as follows:¹⁰⁷

This [Sappho] is my daughter, for whose sake men say that the Queen of the South came out of the east, like the rising dawn, in order to hear, understand, and behold the wisdom of Solomon; power, honour, strength, and dominion are given into her hand, she wears the royal crown of seven glittering stars, like a bride adorned for her husband, and on her robe is written in golden letters, in Greek, Arabic, and Latin, I am the only daughter of the wise, strictly unknown to the foolish.

- 202 This is without doubt a citation from *Antonia*. The original text has twelve instead of seven stars, the latter evidently referring to the seven stars in the hand of the apocalyptic "one like unto the Son of Man" (Rev. 1 : 12, 20 : 1). These represent the seven angels of the seven Churches and the seven spirits of God (fig. 100). The historical source of the seven is the antique company of seven gods who later took up their abode in the seven vessels of alchemy (figs. 21, 33, 152). They were deposed by science only during the last one hundred and fifty years. For Paracelsus the gods were still enthroned as archons in the mysterious magnum of the prima materia, "to their own undoing and cure."¹⁰⁸

- 203 The twelve stars of the original text refer to the twelve disciples and the twelve signs of the zodiac (figs. 92, 100). The Agathodæmon serpent on Gnostic gems also has seven or twelve

¹⁰⁷ *Art. asiat.*, II, p. 194. ¹⁰⁸ *Anthrop.*, XIII, p. 103.

105. Emblem of fate as serpent with wheel
 described by St. Bernard from Macrobius
 in the *Confutatio*



traps as transformations of alchemy,¹⁰² which serves the same purpose of sublimation. As Owen says: "The wheel of creation takes its rise from the prime matter, whence it passes to the simple elements."¹⁰³ Enlarging on the idea of the *rosa philosophica* (il. figs. 96, 104), Ripley says that the wheel must be turned by the four seasons and the four quarters, thus connecting this symbol with the *periphrasis* and the quaternity. The wheel turns into the wheel of the sun rolling round the heavens, and so becomes identical with the winged or horned who advances to arduous labors and to the pursuit of self-perfection, like Hercules, or to captivity and dismemberment at the hands of the evil principle, like Ixion. A well-known parallel to the chariot of the sun is the fiery chariot in which Elijah ascended to heaven (figs. 106, 107).¹⁰⁴ Accordingly Pierre Anstie says:¹⁰⁵ "Take the serpent, and place it on the chariot with four wheels, and let it be turned about on the earth until it is immersed in the depths of the sea, and nothing more is visible but the blackest dead sea." The image used here is surely that of the sun sinking into the sea, save that the sun has been replaced by the mercurial serpent,

¹⁰² Ripley, *op. cit.*, shows that the number seven of such transformations into air and afterwards into crystalline matter "is a common number among the metals" ("Thus did you resolve the wheel of the elements").

¹⁰³ *Philosophia christiana*. "Theoriae," vol. 1, p. 320. "Aristoteles philosophus, prout erat, non solum constituitur ad elementa simplicia, sed etiam ad quatuor elementa simplicia." (*Philosophia christiana*, p. 320.) "Ex materia simplicissima, quae est materia, fit elementum, et elementum fit corpus, et corpus fit animal, et animal fit hominem." (*Philosophia christiana*, p. 320.) "Ex materia simplicissima, quae est materia, fit elementum, et elementum fit corpus, et corpus fit animal, et animal fit hominem." (*Philosophia christiana*, p. 320.)

¹⁰⁴ Owen, *op. cit.*, *Tractatus de elementis*, I, p. 170.

¹⁰⁵ "L'Enchaînement des éléments." *Philosophia christiana*, vol. 1, p. 320.



106. Helios ruling a char-
iot with four horses.—
Theatrum Fuchii (1566)

i.e., the substance to be transformed. Michael Maier actually takes the *opus circumscriptum* as an image of the sun's course.

For while the herb, like a jeweled garment,⁴ rises in the east and hastens to his working in the west, thus he may likewise proceed out of the sun, he sets in motion these circulations, depositing in the shining substance of the quicksilver, as in a mirror, forms [whence] by human diligence the gold may be sought, cleansed from impurities, tested by fire and water, and put to a use pleasing to God the Creator.⁵¹

- 4th The circle described by the sun is the "line that runs back on itself, like the snake that with its head bites its own tail, wherein God may be discerned." Maier calls it the "whirling clay moulded by the wheel [rota] and hand of the Most High and Almighty Power" into that earthly substance wherein the

10 Belvedere in the Vatican (Pl. alt. 6-7; D. 5). "His habit we his tabernacle in the sun, and he in a lodgement covering out of his lofty chambers, hath exposed in a gown to mortal war. His going out is from the veil of invisibles."

51 "Tunc Helios est, liquoris quod exstat, ab omni mixto, et in solutum proprium demergitur, ut totum ab omni rebus continet, hoc circulationem ducunt, inque materia splendida argenti non solum in speculo vides relinquit, ut humana industria materiam impuram, ab extraneis hinc segregat, igne, aqua examinatur, et in usum Deo Creatori placitum transformatur." (*De arte et quod* 166, p. 13.)

107. The ascension of Elijah
—Bach: Christian moral
painting, church of Lucerne
Kanton



sun's rays are collected and carried. This substance is the gold.¹⁰⁷ In "Inimicus apertus,"¹⁰⁸ Paulasterius elaborates Mater's view: there is in "our" nature, he says, a fiery sulphur or sulphureous fire. This fire is the "spiritual seed" which our Virgin¹⁰⁹ has gathered in herself, because unspotted virginity can admit of "spiritual heat," according to the author of the Hermetic mystery and as experience itself shows. It is to be noted that this virgin, who being "unspotted" (purer) is obviously analogous to the Virgin Mary, is made pregnant by a seed deriving not from any Holy Ghost but from a "sulphureous fire" or, an *ignis phœnix*.¹¹⁰ The virgin is Mercurius¹¹¹ (fig. 108) who, owing to the presence of sulphur (the active masculine principle, is hermaphrodite.¹¹² Sulphur is the inner rubicund (fig. 109), a "spiritual" gold, the active son vulgus of the Rose-red and at the same time the "primus numerus, quod totum

¹⁰⁷ *Mater*, *ibid.*, pp. 157. ¹⁰⁸ *Mater*, *ibid.*, p. 66.

¹⁰⁹ *Sublimiora numerorum numerorum* — numerus est numerus unificatus. Cf. *Mercurius*, *ibid.*, *ibid.* — beatus numerus unificatus, of Latin *numeratus* — the "signa pectoris, vestis, et personarum in de signa" — signs have to be altered, well suited for personifying, as it appears sometimes as male and sometimes as female as the *Mercurius* does *divinus*.

¹¹⁰ Such parallels show, in spite of all dissimilarity in the contrary, how much the alchemical work is a *quæritum* analogous from the Christian point of view. On an alchemical view, however, it is simply a chemical mystery set in Part II of this volume shows, has its root in the transformation process of the *mercurius*.

¹¹¹ The feminine name of Mercurius is connected with the moon.

¹¹² The "magis" signa is also a *Mercurius* and in the writings of Hermetism.



Tab. Mercurius philosophus. — Tab. philosophus. (MS. Paris 1000. 1000.)



img. The magic sphere, according to the magic effect of the spirit, appears to them in the reflection of his "natural" spirit in the light of the light, such as a mirror, given, perhaps, no more, viz. Benjamin, David, Abraham, etc.
[189]

veritatem veritatem in gyrum" (prime mover that turns wheel and axle in a circle).

- 69) Laurentius Venerius¹⁷¹ cannot resist connecting the wheel with the vision of Ezekiel. Thus, speaking of the *logos*, he says that Ezekiel saw "in its shape the wheel within the wheel, and the spirit of the living creature that was in the midst of the wheels."¹⁷² (figs. 189, 193) "Wherefore," he says, "this mysticism has been called by some the *Deus seorsum*."¹⁷³ It appears that

¹⁷¹His work *De veritate constanti, dogmata per se ipsa* was printed at Basel in 1570.

¹⁷²Ezekiel 1:1-10, 12-14. "Now as I beheld the living creatures, there appeared upon the earth by the four quadrants one wheel with four faces. And the appearance of the wheels and the work of them was like the appearance of the sea, and the four kindred were like men. And their appearance and their work was as it were a wheel in the midst of a wheel. In the spirit of life was in the wheels."

¹⁷³Plinius, *Historia*, II, p. 199.

this last thought is not a concept of Verma's but, as he says, a quotation from "Lilium," a source I have been unable to trace, though it must go back to the fourteenth century or even earlier.¹⁴

- 17 The idea of the circulatory opus, or rotating arcane substance, finds expression as early as Ramanus, who speaks of the "mystery of the whirlwind in the manner of a wheel" (*magisterium rotacionis spiritalis* 109).¹⁵ Compare Zach. 9: 14 (D.V.): "and the Lord God will sound the trumpet and go on the whirlwind of the south." The mystic legend of Zosimos probably has some bearing here.¹⁶ And what meaneth this "the nature that conquers all natures," and "it is perfected and becometh like a wheel"? [ed. verna, *Arctica*] The transforming substance is an analogy of the revolving universe of the macrocosm, in a reflection of it imprinted in the heart of matter. Psychologically, it is a question of the revolving heavens being reflected in the microcosmos, an image *mundi* that was projected by the alchemist into his own putative matter. But such an interpretation is somewhat one-sided, since the idea of the arcane substance is itself an archetype, expressed most simply in the idea of the soul-spark (*animella*, *spiritus*) and the Mercur.

- 18 The personification of Sapphira in the Wisdom of Solomon evidently caused the author of *Alchemia* to identify her with the "Queen of the South." In alchemy she always appears as Sapphira Dei, and in the writings of the Church Fathers the south wind is an allegory of the Holy Spirit, presumably because it is hot and dry. For the same reason the process of sublimation is known in

14 As a matter of fact, there are two verses known to me that are entitled "Lilium": the "Lilium inter spinas" of Cassianus (Bibl. clava. II, which belongs to the 15th century), and the "Lilium de spinis evanescens" of Guillelmus Tornemont (Petrus. 1000). The latter is at the end of the 15th and beginning of the 16th century. The date puts the former "Lilium" out of question, for the latter might be considered because it is highly probable that the version is wrongly ascribed to Guillelmus. In 1499 he was executed, and the authors quoted there are numerous quotations from the Bible, Erasmus, Marsilio, (Petrus. 1000, V) Luther and others, but Alchimia, 1. 108, and *Arctica* are missing; it appears to be an old text which might perhaps belong to the time of the "Com. comag." But the above passage is not to be found. Lilium, or Lilium, is also quoted in the *Reveries*.

15 Reinhold, *Alch. germ.*, IV, 101, 102.

16 Ibid., III, 2.



100. The wind hath a mad eye, he hath / Burning in his eyes. The learned
apologues to the learned Mercurius. (Mercurius, *ibid.*, 1007-1008)

Araba alkhem as the 'great south wind,'¹⁰⁰ referring to the heating of the spirit.¹⁰¹ The Holy Ghost, too, is here, and causes an exultation. This equidivinity, so to speak, is the hidden fire, the spiritus agens dwelling in Mercurius, whose opposite poles are an agent, i.e. fire, and a patient fire, quiescens. When their fire, *Alas I Qhem* speaks of the fire as the 'great south wind,' he is in agreement with the ancient Greek view that Hermes was a wind-god.¹⁰² (Ibsn, 110, 111).

¹⁰⁰ *Mercurius*, *Araba* at *ibid.* 1007-1008, p. 10. "It is a sign of the speech of Mercurius in which he says: 'The great South wind when it does makes the clouds to rise and so we the wind of the sea.' He said: If the promising wind surrounded the compound will not ascend into the top of the spirit, and if it will it does ascend it will not pass into the spirit. Is a promise to rise, such as the first and second waters before it will ascend in the top of the spirit. Then he said, 'in the Great South Wind?' He said: 'Yes, O king.' etc.

¹⁰² Boechius, *Hermes der Windgott*.



111. The god as representative of all humanity. The circle inside. The figure
 of the god is in the center. The figure is in the center. The figure is in the center.
 — Revised the figure of the god. (M., 1918, 1919)



100 The Trinity at <http://www.chinese-temple.com/temple/temple.asp>

- 101 I have dwelt at some length on the opening passages of *Alone* because they are an excellent illustration of the composition as a whole as regards both language and subject matter. Here I will mention only a few of the apt and brief parallels. In ch. II the author calls "the science" (or "action") a gift and a sacrament of God, a divine matter and the wise have veiled in images. From this it appears that the *apokalypticon* is deemed the equal of the *apocryphon* of Moses.¹⁰² In ch. VI the same is described in the words of the Song of Songs 5: 16: "Such is my beloved, and Ps. 44: 5 (D.V.), "Behold to him, beautiful above the sons of men, of whose beauty the sun and moon wonder."¹⁰³ The *first photo opuscula* is here identified with the "bridegroom" who, as we know, is interpreted as Christ. In the second parable, "On the Flood of Waters and of Death," we read: "Then the future of the time shall come, when God will send his son"¹⁰⁴ as he hath said, whom he hath appointed heir of all things, by whom also he made the world;¹⁰⁵ to whom he said of old time: "Thou art my Son, today have I begotten thee"¹⁰⁶ in whom the Wise Men from the East brought their precious gifts

¹⁰² See next section.

¹⁰³ Psalms 44 (90) V.V., Psalm 12 is defined as an *Apokalypticon* (Revelation) in Chinese woodblock.

¹⁰⁴ Gal. 4: 4 (V.V.).

¹⁰⁵ Heb. 1: 2 (V.V.).

¹⁰⁶ Heb. 1: 5 (V.V.).

Here again Christ is a parallel of the lapis. In the fourth parable, "Of the Philosophers Earth" a parallel is drawn with the Holy Trinity (cf. figs. 179, 180): "like as the Father is, so is the Son, and so also is the Holy Spirit, and these three are One: body, spirit, and word, for all perfection consisteth in the number three, that is, in measure, number, and weight."¹⁷

- (c) The sixth parable, "Of Heaven and Earth and the Arrangement of the Elements," says:

In the Fourth philosophizing it is written: The earth came it is heavy, beneath all things,¹⁸ for it is the foundation of the whole heaven, because it appeared first,¹⁹ at the separation of the elements.²⁰ Therefore in the Red Sea there was a way without hindrance, since this great and wide sea²¹ smote the rock²² and the

¹⁷ *Book of Truth*, p. 175.

¹⁸ Espaguet: *Trésor des philosophes*, II, p. 496, (I.N.I.I.). Lapis's generation is at the beginning of the world, a generation from chaos to cosmos, from primeval chaos to the first order, but in this order the elements do not yet appear separated. "Congregation before a chaos, it appears: chaos: the generation of the world takes place on the model of the creation of the world, for it is necessary that it take its own form and its own prime matter, in which the elements are so that about in confusion until they are separated by the force of air. The waters are gathered together [p. 496] and the dry land [p. 496] appears." ¹⁹ *Book of Truth* is repeated: develop separation lapis in quatuor elementa infra quod dicitur per transmutationem hominum. Lapis (in the beginning) the matter is separated into the four elements mingled together, which is brought about by the principal movement of the stars. This refers to the conversion of Sul and Luna into particles, and even more in detail see fig. 180. Cf. the illustrations in the *Flower of Philosophy* in my *Psychology of the Renaissance*.

Espaguet: *Trésor des philosophes*, II, p. 495, (I.N.I.I.). "Superioribus nascitur lapis: non de black follow the white, then white sulphur is the lapis."

²⁰ The Sea of the philosophers. Most important was one of the names of Hermes: *Mercurius* [Latin] *alchemia* [p. 51] evidently an allusion to Mercur.

²¹ The sea of water also flows from the same whence the primordial spark is struck. It has a chemical function: the water is often referred to Christ, as also in Church terminology, from whom the material water flows. Thus James Marler says: (Bartholomaeus) on Trinitate [Latin] Wigger: *P.L.*, vol. 8, col. 499: "As a spring of living water from God, on the need of the faithful, fountains of all knowledge of God, has this Christ gushed forth: see fig. 181) who appeared also to some people and healed them that drew their birth and in the flesh were blind, dumb, and lame. Thus he awakes the dead." Thus he did so order in himself those who are ready to believe in him that, even if a man be afflicted with any flesh's infirmity, and yet keeps the commandments given by Christ, he shall be awakened at the second coming with an uncorrupted body: after Christ has made him immortal and incorruptible and without sin."



Fig. Symbol of Hermeticism, translated from the Latin manuscript of Marsilio Ficino.
—Samuel Martin, *Hermetic Philosophy* (1899)

462) As this continues in the same vein and gives us in the seventh and last parable a "Contribution of the Lower with the Beloved" (which Luther's Bible interprets as "the mutual love of Christ and his Church"), closing with the words: "Behold, how good and pleasant it is for you to dwell together in unity. Let us make therefore three tabernacles, one for thee, a second for me, and a third for our sons, for a threshold and is not easily broken." These three tabernacles the author connects with the "Latter rain sabbath" of Kaled.¹³ The Three Words' wherein is hidden all the science' are to be "given to the poor, that is to the poor," "from the first man even unto the last." The Three Words are: "For three months water preserveth the herbs in the world, air nourisheth it for the second three, fire guardeth it for the third three." And this word," adds Kaled, "and this teaching and the dark goal, stand open so that all may see the truth."

463) Although the three tabernacles, according to the preceding text, are intended for the spouse Christos and, we may suppose, for Sophia as the spouse, yet in the end Sophia herself speaks and offers two of the tabernacles to the adept and the philosophers, the sons of wisdom. The "threshold cross" (fig. 115) refers primarily to the bond between Sophia and her adepts, but, as the reference to Kaled's Three Words shows, it also means the threshold process which binds the body, soul, and spirit of the transforming substance together in imperishable union!¹⁴ (cf. figs. 114, 116) The chemical compound thus produced is the end-result of the opus, i.e., the flux philosopher's or lapis in a sense comparable with the "mystical body" of the Church (fig. 114). Christ the vine, the whole, the disciples the branches, the parts. One does indeed have the impression that the anonymous author of this treatise has hatched the Holy Scriptures to the triumphal use of alchemy, as was not unjustly alleged against

¹³ Kaled, *op. cit.* I, pp. 320ff. Kaled refers to the Christian period which the Yama tried all the 7th centuries, though there is good reason for believing that this time for him was meant to be from 1141-1172 (Rupesches, *Entstehung und Entwicklung der Alchemie*, II, p. 128, for the literature on this question).

¹⁴ Another name for the alchemic cf. "Les pouvoirs humains changés sans le Saperment, la Terre et le principe de la grande œuvre", p. 51.

¹⁵ Here the process has three parts, in contrast to the four parts in Greek alchemy. But this may be due only to the analogy with the nine months of pregnancy (cf. Kaled, *op. cit.* I, pp. 320ff).



ing the composition of the picture. The tapestry, which was a great work, was made in the great tapestry factory at Brussels, in the reign of Louis XIV. and was sent through the Channel to the Duke of Devon. It was a beautiful work of tapestry of the great Background, the fabric which was long used. Made after 1700.

him. It is astonishing to see him, with a perfectly clear conscience, he turns his back into the most hazardous transpositions without the least awareness of what he is doing. As I have shown in "Paracelsus as a Spiritual Phenomenon," we find a similar attitude in Paracelsus some two hundred years later, and also in the author of "Aquamarian sapientium." Our author betrays such a ready acquaintance with the Vulgate that we might suspect him of being in holy orders. Moreover we have the testimony of the humanist Patarin that Hermes's philosophy was not felt to be in any way inimical to the Christianity of the Church. On the contrary, people regarded it as a mainstay of the Christian faith. For which reason Patarin addressed a plea to Pope Gregory XIV requesting him to let Hermes take the place of Aristotle.¹⁵⁰

- 779 The text of *Aurora* is of historical importance in that it must be more than two hundred years older than Khevenhult (1598) and Bohme (1606). Curiously enough, Bohme's first work bears the title "Aurora, oder die Morgenröte im Aufgang" (Aurora, or the Rising Dawn). Can it be that Bohme knew *Aurora nascentis*, at least by name?

J. Melchior Cichorius and the Alchemical Paraphrase of the Mass

- 4th The next source for the Ipsi-Christ identity is an interesting document from the beginning of the sixteenth century, addressed, as its title shows,¹⁵¹ to Ladislaus, King of Hungary and Bohemia. The author's name was Nicholas Melchior of Hermannstadt.¹⁵² He expounded the alchemical process in the form of a Mass (fig. 265), which he arranged as follows:

¹⁵⁰ Patarin, *From the sources of alchemy*.

¹⁵¹ Address is presumably not from mass, a Russian Church translation, ed. Ladislav I. 1912, at Hermannstadt: *opus deum novum*. "Theatrum" (1912), III, pp. 132ff.

¹⁵² Not identical with Melchior Cardinal Bishop of Bosnia, to whom the masses "The seven golden and seven Mass," in *Aurora nascentis*, is attributed. Our author was the chaplain Nicholas Melchior Verben, at the same time an astrologer from 1590. He remained there after the death of Ladislav II in 1526, until Louis II (1526-28), it showing the death of Melchior (1528) and the death of Louis II. Melchior died in the 20th of Frederick I in Vienna. He was executed by the latter in 1530. Our documents must therefore have been written before 1526. Ladislav II became King of Bohemia in 1521 and of Hungary in 1526. Not identical

GLORIA IN EXCELSIS [merely an invocation].

CONFESSION [Prayer before the episode is read. The main idea is that "the virtuous N.N." may practice the "sacred art of alchemy" to the glory of God and the propagation of the Christian faith].

EVANGELIA [merely an invocation].

CHORUS [usually a three-voice setting of verses from the Psalms, in the old days it was sung on the steps, *gradus*, of the altar;—large aqueducts were erected "propter bonum remedium in flumen aromata illius (fluvius de north wind and comes de south wind, blow through my garden, and let the aromata of spices thereof flow)."

VERSES. Descent of saint pluvium in virtute, in virtute colligit a stillarum super terram. Alleluia. O filius cordis meo, rose albam, virtutis odorat, de lapsum in fons lucis, rose albam. O salutaris medicina hominum, quae curat omnem angustiam languorem.

O fons salutaris quod viret viret viret viret aqua vitae, in profundum incantationis. (He descended like rain upon the desert, and as showers falling growth upon the earth. Alleluia. O filius creator of the earth, whiter than snow, sweeter than castoreum, fragrant at the bottom of the vessel like lukum. O salutaris, medicine for men, that cures every weakness of the body. O salutaris fons, whence gushes forth only the true water of life into the garden of the Church.)

An Ave Praeclara follows the Gospel.

- 4th Here I will show only a few of the most important points. After the reading of Gospel and Creed, Melchior introduces an Ave—not an Ave Maria, but an "Ave Praeclara,"¹⁴⁰—of which he mentions only these two words, without the continuation. "Ave Praeclara" is the opening of a hymn to the Virgin Mary, which has been attributed to various authors, including Albertus Magnus, whose genuine authorship must have been particularly interesting to an alchemist. Rémy de Grammont, in his *Le Livre mystique*,¹⁴¹ quotes the following legend taken from the so-called *Ordnung* of the Regency of Santa Maria. A virgin in royal raiment appeared to Albertus in a dream and reproached him for not

¹⁴⁰ *Quod dicitur praecleara verba* is an allegory of the devil, *verba* an allegory of the Holy Spirit (cf. Magnus, *P. 2*, no. 109, *Tractatus de allegoriam*). Among the authors, I have cited no more than of the *Ordnung* de Trinitate, which was well known to the alchemists (Stoner, *Synthetic science movement*, p. 199).

¹⁴¹ Perhaps he is alluding to the "water of life" (see his preface mentioned), or more probably the "salutaris medicina" (a lance cancer, which is really the main theme). ¹⁴² Pp. 109f.

having shown himself sufficiently grateful to the Virgin Mary for the blessing she had bestowed. It was on account of this dream that Albertus composed the *Ave Præclara*. An alchemist would find it full of alluring allusions:

*Ave præclara matris velle, in laetis gremio Mater ducimus
orba . . .*

Virgin, draw manna, regent earth, preblessed at sea, goddess known
in fulgor, . . .

For laetum dulcor, quem in deserta petra demonstravit,
degustare tuum viscera fide, reserque constringe hunc
in matris, angustis secretis in matris speculari [fig. 115].

For apti sumus patrique verbo, quod, talis et
flumina, in portu, virgo matris facta, precant
pelle distantes,¹⁹¹ pede, manibus labor, condeque propinquantes.

Hail, clarifying sea of the sea, Mary, divinely born and the en-
lightenment of the nations, . . .

Virgin, ornament of the world, queen of heavens, clear above all like
the sun, lovely as the light of the moon, . . .

Let us drink in sweetest bath of the sweet stream that flowed from
the rock in the desert, and, girding our loins that the sea has
bathed, gaze on the matched heaven upon [fig. 117].

O Virgin, who hast been made mother by the sacred fire and the
Father's word, which thou didst bear like the Burning Bush,
let us, as cattle ingathered, sprinkled and spiced,¹⁹² draw near
with our feet, with pure lips and heart.

¹⁹¹ While Melchior's text leaves it an open question whether "preclara" means the *apex* stage, he leaves it in no doubt that it refers not only to the Virgin but to a hymn in her praise: for he goes on to say: "The *Ave Præclara* must be sung, it shall be called the 'Sacrament of the sea,' since the whole chemical art is figuratively concealed therein,"¹⁹² and blessed is he that understands this sequence."

¹⁹² By "this sequence" he means a hymn to Mary, in all probability the one we have quoted above, as is clear from Melchior's next words. In any case the Virgin is identified with the anatum

¹⁹¹ See *Gen.* 30: 9 ff.

¹⁹² "Supponit namque evangelis, ubi dicit, hoc pater ait: carissime, quoniam deus mundum hunc vult mancipare, quantum hunc ad chemia, tripliciter in eis verbis indicatur, ut hinc est," etc.



107. « Un grand croix de bois, en l'honneur de Marie-Magdeleine
le jour, » Levee des ligues horribles » (M.A., 1846, 1847)

of the art, possibly on the authority—then as its height—of Raymond Lully.¹⁴ We come across a similar idea in the first line of Kierulff's "Gnomes and their companions" and so Chrysopora. The whole joyful and marvelous secret is hidden in these:

24 Melchior now gives his alchemical paraphrase of the hymn to Mary:

Had beautiful lamps of heaven, shining light¹⁰⁰ of the world? Here are those united with the moon, here a made the hand of Man¹⁰¹ [perhaps mistakes] and the companion of Men¹⁰² are. Thus these three is born through the magnificence of the art, in the next best, the wrong part¹⁰³ when a thousand times a thousand work, when these three shall have dissolved¹⁰⁴ into one sea water. Let this sea and water, into this sea blessed part¹⁰⁵ watch another of well and is named the Spirit of the Philosophers. Now, at¹⁰⁶ makes her to bathe and beneath herself in the virgin bath, and so get her with child in the bath over a mountain like [pg. 21⁰]. But the virgin will not become pregnant at once unless she be kissed in repeated embraces. Then she conceives in her bath, and thus is begotten the child of good water in accordance with the order of nature. Thus will appear in the bottom of the vessel the angels, Fitzquons, burned, skinned, discoloured, altogether dead, and lifeless¹⁰⁷ the soul

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²¹ V. de la Harpe, *États de finitude et d'hyperbolicité* (Berlin 1984), pp. 173–181.

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180. *Conocarpus* of Merritts. Not much above 10 ft. in a specimen of two specimens, very male and very female. It seems to be a union of *Red* with *Luna*, *Hart* and *Blond* etc.

1998) and the fact that the number of species in the genus *Phrynosoma* is increasing (Smith 1995) suggests that the genus may be more diverse than currently recognized.

1991) and in the sediment which was an equal mixture of Marine (the 'Prophylla') and river of Wollum. For several pages, Brown shows us the place names, a short or long or a column of letters led on Phosphorus, or the chemical group, then gives the 'atomic' value of the element. Some other groups and cell groups in the name of a phosphorus, and just in line with the same with some.

¹⁰⁰ Presumably not, but perhaps in the form of a gas.¹⁰¹ The roles of Nd and La in the synthesis of a crystalline halogenide are not clear, and a relationship to numerous observations of Eu^{2+} (e.g., 100)

297 Having a clear report on 2004, the Board of Directors for the company said: "The Company expects 2005 to be a year of continued solid growth. We are confident that our strong financial position, our experienced management team, and our commitment to our customers will enable us to achieve our goals." The Board of Directors also stated: "We are confident that our strong financial position, our experienced management team, and our commitment to our customers will enable us to achieve our goals."

I would like to thank the people among the membership of the I. League as well.



not like back of our philosophers. (Helen, *Presumptuous* (1880), 1891)

He asks to be burned, to be squashed with his own measure and drench calmed!" till he shall arise in glowing form from the hearth fire.

Behold a wondrous renovation and renewal of the Elix-
 quire! Because of the bath of rebirth he takes a new name, which
 the philosophers call the natural sulphur and then iron, this being
 the stone of the philosophers. And behold it is one thing, one root,
 one essence with nothing extraneous added and from which much
 that was superfluous is taken away by the magnetism of the art.

It is the treasure of treasures, the supreme philosophical potion, the

hallowed and hipped to him alone. . . . (In *Renascence* (1880). Holding the
 principle in spirit of the drama is the temporary creation of a Man. Cf. also
Alchemist (1880), ch. VI, parable.)

173 The alchemical process, corresponding to incarnation, is to the moderns
 and even towards incarnation. It is operation man. First, come from Man
 Philosophy. *Veritas super flumina et Sabach* (John Sabach) et ipse non
 duo sunt complementum duo lumina. *Veritas* non et Sabach and Sabach (John
 Sabach) and they are two aspects, reflecting two lights. *Parable* (1880),
 II p. 101. *Sabach* (John Sabach) *Sabach* (John Sabach) all are operations, names. *Sabach*
 = *Veritas*, *Veritas* = *Veritas*, *Veritas* = *Veritas*, *Veritas* = *Veritas*, *Veritas* =
Veritas (1880), p. 101. *Veritas* = *Veritas* = *Veritas* (1880), p. 101.
 "Alchemical Regimen."



Fig. 100. Nat. scene. In the foreground. In the background. A group of figures and animals.

divine secret of the universe. Blessed is he that finds such a thing (one that has secret wisdom) water and quacks quacks, and I know that his testimony is true. Praise be to God for evermore!"

481. The liturgy proper ends here. What now follows is a sort of recapitulation of the main points. Melchior associates the Offering with the stone that the builders rejected and that became the head of the corner: "This is the Lord's doing, and it is marvelous in our eyes." Then comes the Secret, leading once to the alchemical solution. The offering is the opus, the "our work of the blessed art of alchemy" which "shall ever be dedicated to the glorious name of God and to the saving reformation of the Church, through our Lord Jesus Christ. Amen."

482. The regeneration of the Ethiopian is actually the equivalent of the transubstantiation, but the Consecration is missing. Melchior takes the Ave Præclara sequence to include the transubstantiation as a mystery or greater mystery. This view is supported by tradition, as is shown by the following passage from Seneca: "The full moon is the philosophical water and the root of the science, for she is the mistress of moisture, the perfect round stone and the sea, whence I know that the moon is the root of this hidden science."¹²⁸

483. Being the mistress of moisture, the moon, like Isis, is the *prima materia* in the form of water and thus the mother of the "Hydroloth," the water stone—another name for the lapis and hence for Christ. Since the terms *scientia* and *prima materia* are often used as though they were identical, *scientia* or *oposita* is here identical with the moon, the feminine principle (fig. 220), hence the Gnostic doctrine of Sophia as the mother or bride of Christ.

484. Last of all comes the "Post-consecration": "Glory be to our King who comes out of the lee,"¹²⁹ who is illumined and crowned with the diadem, for ever and ever, Amen." In conclusion there is a form of compline for the strengthening of the Christian faith and the excommunication of the Turk.

¹²⁸ De chemia, pp. 321.

¹²⁹ Quotation from the "Tractatus mysticus" of a Christian, p. 107. It should be noted, however, that Melchior recommends reading the sixth chapter of Luke before the Obed. This chapter would appear to have no connection with his theme except for the fact that it ends with a couplet about words: "But, for this, is necessary. Many words denote the best part, which shall not be taken away from thee" (133.)

. L V N A .



1100. Figure of the moon.—Caelum Urbanum (Lunar topography)

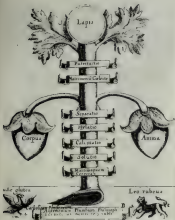
476 Apart from its bad use the text is highly illuminating for our theme. Melchior obviously recognized the analogy between the two operations and naively substituted the individual ego, in all its potency, for the unmediated words of the Mass. He lived at the time of the Reformation, and not so long afterwards the Mass was replaced, over a wide area of Europe, by the far from identical words of various preachers *ad* declaring the word of God in their own way. Melchior was doing something of this kind. If we grant him the right to a subjective credo he becomes more acceptable. It is clear enough from the text that he felt the alchemical process to be the equivalent of the transubstantiation in the Mass, and that he had the need to express his experience — in precisely that form. It is to be noted, however, that he puts the alchemical transformation not in the place of the transubstantiation but somewhere in the vicinity of the Credo, so that the action breaks off before the Consecration. In the second version of the recapitulation the climax of the rite is again missing, and the sequence jumps straight from the Secret at the Offertory to the Post-Communion. This peculiarity may be explained by the holy awe of the most solemn and moving part of the Mass, namely the Consecration. One could therefore take it as at least an indirect sign of a conflict of conscience — a constructive tension between the experience of a rite acting from without and an individual experience acting from within. Although Christ is nowhere mentioned in the *depo* or *meditatio*, their identity is overpoweringly evident from the whole drift of the text.

g Sir George Ripley

477 Additional evidence, which ought to have been known to Waite, is furnished (cf. lgs. 40, 42, 108, 228, 251, 253) by his countryman Sir George Ripley (1485–1534), canon of Beedingham, whose main work, "*Libri thesaurorum perennium*,"¹¹⁶ is prefaced by a table of philosophical correspondences compiled by B. à Portus.

¹¹⁶ The distinctive character of the experience comes out in the occasional remark of the author: "Et non quod sciam et non sciam esse" (and I know that has experience is true).

¹¹⁷ *Ibid.*, *chem. canon.*, II, pp. 171B, and *Theory*, *chem.*, II, pp. 103B.



The *Arbor phylogenetica* the tree as symbol of the stages in the transformation process.—Samuel Norton, *Colloquium phylogenetum* (1890)

Aquinas. The table sets forth the correspondences between the seven metals and chemical substances and what are called "types," by which are meant the alchemical symbols, e.g., constancy, the ages of man, signs of the zodiac, and so forth. These correspondences include seven mysteries, the *Mysterium Mase* (i.e. the Mass being attributed to gold) whereas the alchemical equivalent is the *transmutatio* (fig. 221). The kind of grain that belongs to this mystery is *tritum* (wheat). B. à Portu is probably to be identified with Bernhardus Georgius Perotus, the Paracelsus, who was born between 1520 and 1530 at Port Ne-Maur in Gauenne (part of the old Aquitaine) and who died in 1600 in the prisonhouse at Yverdon (Vaud, Switzerland), bowed with age and disillusioned with the Paracelsian optimism that had fired his student days in Basel. He shared the inevitable fate of those who lacked sufficient humour to understand the testy old master and who found that the secret teaching about the *aurum non vulgi* remained all too secret. But his table shows that the analogy between the opus and the Mass was also valid in Paracelsus circles. Paracelsus was a contemporary of Melchior's, but may well have reached similar conclusions independently, for such ideas were then in the air. Michael Maier was sufficiently impressed by Melchior's analogy to use it as Symbol XI (fig. 226) in his *Symbola aureae mensae* (1617), with the motto "*Lapis, in infans, lacte nutriendus est virginali*" (The stone, like to an infant, is to be fed with virgin's milk) (cf. fig. 222).

181 We find the following legend in the "*Camilleus Raptus*": 122

There was once a noble king [the *caput corporum*] who had no descendants. He lamented his sterility and concluded that a defectus *diagnositi* must have arisen in him, although he was "nourished under the wings of the sun" without any natural bodily defect. He says, in his own words: "Alas, I fear and know for a certainty that unless I can obtain the help of the queen at once, I shall never beget a child. But I have heard with astonishment, by the mouth

of Raptus (*Opus aureae mensae*, pp. 47 ff.). Professor Jung gives the "*Camilleus*" in great paraphrase. For a complete translation in verse form, with commentary, see Jung, *Mysterium Coniunctionis*, para. 174 ff. In line 7 of the paragraph in, the present reading replaces a reference to the *tas* of Christ, at the consequence of an emendation authorized by Professor Jung. I find, par. 176, 15 an *accus* (with a representation of "How far the tree of life" in fig. 222) has been replaced by another subject.—*Roman*]



FIG. 3. The sea of turmoil arising from Sigmund's incest. Symbolic representation of the frequently present of incest in environmental problems in Scandinavian folktales (Sigmund's incest) (1849).

of Christ Zang, that I shall be born again. He then wished to return to his mother's womb and to dissolve himself in the great mother. His mother encouraged him in this venture, and soon with astonishment found him under her side, until she had conceived him again in herself. She then became pregnant. Having her pregnant, she ate peacock's flesh and drank the blood of the green dove. At length she brought forth a child, who resembled the moon and then changed into the splendour of the sun. The sun once more became king. The queen said: "And give thee the glorious, glittering armour of the four elements, and the Crowned Maid [Kronet Pige] was in their midst." A wonderful light flowed from her [cf. fig. 227] and she shone with a radiance far surpassed with the previous state. But in her lap lay the queen's son with blood flowing from his side [cf. fig. 228]. Now was crowned with a diadem and was set as a star in the highest heaven. The king became a supreme warrior in weapons, a great leader of the folk, and a ruler over [unknown] of all men.

¹²⁴ The queen has a son: a *synonym* for the sunstar. See fig. 228.



119. Modification on right of last where Eve and Adam succumb to death after the conversion.—*Stylus. Philosophia reformata (deep)*

407 So far the "Cantolera." Elsewhere Ripley writes:¹¹⁸

Christ said: "I, if I be lifted up, will draw all men unto me."¹¹⁹ From that time forward, when both parts, having been quashed and examined, are brought to one another, man and wife shall be bound together [fig. 221] and attuned and quashed again by the spirit of life. Then must they be raised to heaven, so that hands and soul may be there transfigured and reformed on the clouds; then they will draw all peoples to their own high estate [fig. 221].

408 If we realize that the author was no layman but a learned canon, we can hardly suppose him to have been unaware of the parallels with certain fundamental ideas of Christian dogma. It is never said outright that the stone is Christ, but the sacred figures can easily be recognized in the guise of the King and the Virgin Mother. Ripley must have made a deliberate choice of these parallels without being conscious of any blasphemy. The Basel typographer, Conrad Waldkirch, would have raised his

¹¹⁸ *Opus novum*, p. 11. ¹¹⁹ John 12:32.



104 Transfiguration of Christ, as the exception of the Virgin Mary
—Ludov. Commanche 1781 (copy)

and hemispherical on his head. Ripley belonged to an age when food and his mysterious soul, dark in nature when the mystery of redemption was at work on every level of existence, became unconscious happenings still lived in unmodelled, paradoxical participation with matter and could be experienced there.

- 470 I came across a last outcropping of this medieval view of the world in my youth, in the form of the following tale. We had at that time a cook from the Swabian part of the Black Forest, on whom fell the duty of evacuating the victims from the poultry yard devoured by the kitchen. We kept chickens, and barnyard cocks are renowned for their singular quarrelsomeness and make. One of these exceeded all others in swagger, and my mother commissioned the cook to dispatch the malefactor for the Sunday roast. I happened to come in just as she was bringing back the decapitated cock and showing to my mother. "He died like a Christian, although he was so wicked. He cried out, 'Forgive me, forgive me' before I cut off his head, so now he'll go to heaven." My mother answered indignantly: "What nonsense! Only human beings go to heaven." The cook retorted in astonishment: "But of course there's a chicken heaven for chickens just as there's a human heaven for humans." "But only people have an immortal soul and a religion," said my mother, equally astonished. "No, that's not so," replied the cook. "Animals have souls too, and they all have their special heaven, dogs, cats, and horses, because when the Saviour of men came down to earth, the chicken saviour also came to the chickens, and that's why they must repent of their sins before they die if they want to go to heaven."

- 475 The theology of our cook is a sentiment of that folkloric mentality which sees the drama of redemption going on at all levels and could therefore discover it even in the mysterious and incomprehensible transformations of matter.

- 480 As to the details of the *Camilla*, the sick king who was nevertheless born perfect is the man who suffers from spiritual sterility. In the vision of Ardenus the land is infertile because only like mates with like, instead of the opposites being united. The philosophers advise the king to join his son and daughter together and make the land fruitful again by means of a brother-sister incest (lg. 121). With Ripley it is a mother-son incest. Both forms are familiar to alchemy and constitute the



fig. 109 The king's son being married to the daughter of the king. (Shakespeare, *Titus Andronicus* (1609))

prototype of the royal marriage (fig. 109). This endogamous marriage is simply a variant of the Uranian, which, because it is by nature hermaphroditic, completes the circle in itself. The king in *Andronicus* remarks that he is king because he has a son and a daughter, while his subjects have none on account of their sterility. The "gestation in the brain" ¹⁰ points to a psychic content, or more accurately to a psychic pair of opposites that can become creative of their own accord (fig. 109). But evidently the king has so far not allowed his children to propagate, by repressing or ignoring the manifestations of their vitality. It looks as though he had been unconscious of their existence and had only become aware of their significance on the advice of the philosophers. The blame for his sterility is to be sought in the projection of unconscious contents, which can neither develop nor find "redemption" until they are integrated with consciousness.

¹⁰ "Also in verbes graues": *Titus Andronicus*, Act. 1.1.1097, l. p. 147.



with Gnomes of opposites in the Hesperia vessel on its water
[unclear]— "Lesse des vases" (185, 17th cent)



205. The plumed bird who picks out his feathers for food
—“Ripley Screech” (1894, 1909)



fig. 1. Hieronymus de regibus, philosophis et in bonis philosophis
—Reynier, *Peinture* 11380

Just as in the vision of Andreas the king's dead son is brought back to life by the fruit of the philosophical tree, so in Ripley the sick king is to be healed by the 'species'—obviously a *philosophus* *capitulum* or *elucidatio*. The mother's food during her pregnancy is blood and peacock's flesh. The peacock is an early Christian symbol for the Redeemer, though it is doubtful whether Ripley knew this. But the peacock (lgs. 113, 120) is second cousin to the phoenix,¹² a Christ symbol he must surely

monde est bon . . . The sun . . . begins by the sun and the moon
was first born . . . on the earth and yet it is broken, dissolved and marred.

It is generated through vapour and is born pure: with the word it comes
in the sea . . . and with the word it comes from the sea to the land, . . . and
quickly separates again. . . . And though it is such born, once yet nevertheless
it is used from the beginning of the world. . . . (1. *Al.* John 1: 1 and 12)

12 Cf. Gerson, *de rationibus designationis separationis*, p. 70: 11 'phoenix'.



Dandelion
 The root is used
 for the treatment of
 the liver and gall
 bladder. It is also
 used for the treatment
 of the stomach and
 intestines.

Dandelion

Fig. The growth rising from the root—with root 714

hair known (see the figures in the 'Rupley-Schmidt'). The blood comes from the green lion that lies in the lap of the virgin. Bleeding from a wound in his side¹⁴⁰ these are clearly communion and Pietà symbols. The green lion is also one of the forms of Mercurius.¹⁴¹

- 140 As the giver of new birth, the mother is identical with the tree. In the 1588 edition of *Pandora* the tree is shown as a naked virgin¹⁴² wearing a crown (fig. 191). The white phosphorus is a favourite symbol for the alchemical process, and when Rupley speaks of the 'Crowned Maid' (*crone gekrönt*, see at once the figure of the *anima mundi*, the Immortal Soul of Mercurius (fig. 188).

- 141 The 'Candelaria' ends with the apotheosis of the virgin-mother. This is the above-mentioned *Pandora* depicted as a glorification of Mary, the *omnipotens Beata Maria Virgo* (fig. 191). After her death, by a divine miracle her body was again united with her soul and both together were taken up to heaven. This has long been the view of the Church, although it has only recently been promulgated as a dogma. In fig. 192 she is marked with the words 'terra' and 'corpus Lili' (body) and 'die wein der jung-frauen wasser' (who became the joy of virgins); the dove descends upon her, and God the Father touches her with his right hand in heaven. She is crowned. The figure of God holding the orb is inscribed 'Anima Veri' and 'Irene potes, filius et mater.' 'Mater' refers to the Queen of Heaven enthroned beside him; the King, for in her the earth subsists, becoming transfigured in her resurrected body, is absorbed into the Godhead.¹⁴³ On the left is a bearded figure equal in rank to God the Father, inscribed 'Sapientia Wyshen.' In the shield below there is a picture of the virgin being freed from the prison matrix. The whole has the form of a mandala, framed by the emblems of the evangelists. The inscription at the bottom of the picture reads: 'Figura speculi Sanctae Trinitatis. Gestalt des

¹⁴⁰ The wounding of the lion refers to his mother and motherhood during the process. He is nevertheless shown married, with his penis cut off. Cf. for instance *Beata Pandora*, p. 107: here the wounded carcass lies in the lap of the virgin (cf. fig. 191).

¹⁴¹ *Roland, Immort*: 'Les veulz qu'on s'adonne espouse nature' (The golden lion, according to some people's opinion, gold). ¹⁴² P. 107.

¹⁴³ Cf. the vision of Guillelmo de Digulfove (part. 313B).



top. Dimensions of the web, provided as consolation of the Virgin Mary. Apocryphal. The web, which takes the place of the feet, and the Holy Ghost has a quite separate order. Together they form a quadrangle. Below, extraction of the spirit of Christ from the person, which is the Trinitarian form.

London, 1881.



125 Christus quodammodo, the Father and the Son (Father and Mary). French School 1475, dated.

Spiegels der Heiligen Dreyheit (Figure of the Mirror of the Holy Trinity).¹²⁶

30. Ruyter portrays his King as victor, healer of the sick, and redeemer from sin. At the end of the *Rouvenen* there is a picture of the Risen Christ with the inscription (fig. 134):

After my many sufferings and great martyr
I rise again transfigured, of all blessed free.

¹²⁶ This picture goes back to the *Lucas Germanicus* (see fig. 114, cf. also figs. 123-125).



191 The Saint Christ as model of the *philosophus peritus*. —*Revue de philosophie* (1598)

b. The Epigoni

192 By 'Epigoni' I mean the authors of the seventeenth century, an age which saw the full flowering of alchemy but which also inaugurated its downfall by separating the mystic more and more clearly from the *physica*. The mystical and philosophical trend became ever more pronounced, while on the other hand chemistry proper began to mark itself off more distinctly. The age of science and technology was dawning, and the introspective attitude of the Middle Ages was fast approaching its decline. Religious and metaphysical values became less and less able to give adequate expression to the psychic experiences

brought to light by the *opus ablymnicum*. Only after the lapse of several centuries did it fall to empirical psychology to throw new light on the obscure psychic content of Hermetic experiences.

- 79 In the literature written at the close of the sixteenth and the beginning of the seventeenth centuries, mystical speculation, no doubt encouraged by humanism and the schism of the Church, began to emerge from behind the veil of the earlier esotericism, in so far as it was possible for the authors to express the inexpressible at all in words and images. But the poetical symbolism they produced, much of a quite grotesque, not only made no contribution towards elucidating the anagram but was largely responsible for devastating it in the eyes of the profane, thus accelerating the decay of Hermetic wisdom. How much was lost to the spiritual heritage of Europe in this way we, with our sharpened psychological understanding, are just beginning to realize, as we contemplate the unparalleled disorganization of our continent. Happily the loss is not irreparable: *natura laeva* must recur.

- 79 In what follows I should like to mention a few more *Septu-Christi* parallels drawn from this literature.

- 80 In the treatise entitled "*Liber de ante dymania*,"¹⁰¹ by an anonymous author,¹⁰² there is a Men-men-sepse parallel which I cannot pass over without mention, since it is an equiquation of Mercurius with the Virgin Mary:

¹⁰¹ In *ibid.*, *ms. B*, I, pp. 17, 18.

¹⁰² The author is supposed to be no less a person than Marsilio Ficino (1497-1551). Maugnier (*ibid.*, *ibid.*, *ms. B*, I, p. 170) is of this opinion. The treatise is said by Schneider (*Lehrbuch der deutschen*, p. 192) to be contained in the collected edition (Basel, 1576 and 1582) of Ficino's works. See also Ferguson, *Alchemische theologie*, I, p. 166 and 167, *ibid.*, *ibid.*, I, p. 167. It is suggested that the treatise (*ibid.*, *ms. B*, I, p. 170) contains the murder of Pico della Mirandola: "*Quem non comprehensum Pico Mirandolani superis habebamus una manducaverit*" (Who would not shed tears over the untimely killing of Pico della Mirandola, who was murdered in 1494). This treatise was not recorded 24 years after the death of Ficino. The reference (*ibid.*, *ms. B*, I, p. 170) to the *Minoris* *Lucifer* *Unguentum*, and his discussion of *crucis* *magis* is more probable that the author was a German writing in the middle of the sixteenth. It is possible that the treatise of *Unguentum* is connected with the *Druck-Nachdruck*. Schneider's statement is anyway incorrect, for I have ascertained that the treatise is not contained in the Basel edition.

lost ear!" in this profound paradox. The selected heaven was closed to all men, so that they descended into hell and remained imprisoned there forever. But Christ [even unlocked the gate of the infernal Olympus, and threw open the realm of Plato, that the souls might be freed, when the Virgin Mary, with the cooperation of the Holy Ghost in an unalterable mystery and most profound sacrament, conceived in her singular womb that which was most sublime in heaven and on earth, and finally bore for us the Saviour of the whole world, who by his unerring goodness shall save all those who are lost in their sins, if only the sinner will often turn to him. But the Virgin remained intact and inviolate, whence it is not without good reason that Mercurius is made equal [consecutus æqualem] to the most glorious and worshipped Virgin Mary. For Mercurius is virginal, because he has never increased any kind of material body in the bowels of the earth, and yet has generated the stone for us by means of the solution of "Heaven", that is to say, he opens the gold and leads out the seed, which you must understand as a drachma [denarius], and for a little while he carries it in his belly, and in his own time he changes it into a purified body, whence there shall come to us the law [poet], the deity, by whose blood the lower leaders are redeemed [redempti] and taken back whole to the golden heaven.¹⁰⁰

- 90 At the same words, Mercurius can in fact be compared with the Cosmic *virgineus coelestis* (virgin of light) and with the Christian Virgin Mary (figs. 8, 105, 107, 116, 167, 208)—or even, as the text asserts, made her "equal," though note that I am only giving the opinion of our anonymous author. The "poet" would thus be the *filius mercurius* (figs. 61, 112, 114, 194) and as such an analogy of Christ. The author too draws this conclusion, for he compares the corporeal nature of Christ with the effects of the stone:

In Christ's body, because he committed no sin, and on account also of the miraculous union of the divine essence, there was such a great affinity [affinitas] of the elements and such an alliance thereof [ad Agnosc] that he would never have died, had he not sought death of his own free will, in order to redeem mankind for whose sake he was born.¹⁰¹

¹⁰⁰ The text has a corrupt "alio" instead of "sua." Cf. *Act. myst.*, I, p. 268 "unde unobstructum arduum."

¹⁰¹ *Ibid.*, p. 318. ¹⁰² *Ibid.*, p. 326

97: In the same, as we know, the chaotic antagonism of the elements is replaced by the most intense natural affinity, which is what makes the stone most aptible: this being the reason why, in our author's opinion, it has the same effect as the blood of the Saviour, "sanctus atque viti dominica in luculentis, prosper quam paucipue lapide maces est petriolis." Health and long life in felicity, on account of which our stone is chiefly to be sought! ¹⁰⁶

98: To the doubtful authors also belongs the much-quoted Basilian Valentinus, a pseudonymous writer who is supposed to have lived at the beginning of the fifteenth century ¹⁰⁷ Johann Thölde (c. 1600), of Frankenhäusen in Thuringia, is sometimes considered as the possible author of the so-called Valentinian texts, which began to appear in 1562. One of the earliest references to them is to be found in Michael Maier's *Symbolae aureae mensae* (1617). Maier is exceedingly uncertain as to the authorship of these writings: "Discurus omnium manere quam innotescere maluit" (Rather than become notorious he preferred to remain unknown to everyone). Stylistically, the writings undoubtedly belong to the end of the sixteenth century at the earliest. The author is strongly influenced by Paracelsus and has taken over his idea of the Archæus as well as his doctrines about aerial and elemental spirits ¹⁰⁸. In the complete edition of 1700, now lying before me, there is an "Allegoria sanctissimarum virtutum et lapidis philosophici," from which I extract the following:

"I therefore discuss as philosopher as is to be considered a spiritual body, as the philosophers call him. From God the Father was born his own Son Jesus Christ, who is God and man, and is without sin, and who also had no need to die. But he died of his own free will and rose again for the sake of his brothers and sisters, that they

¹⁰⁶Ibid., p. 62.

¹⁰⁷According to Schneider *Einleitung des 15. Jahrhunderts*, the Emperor Maximilian ordered a search of the Benedictine monasteries in 1515 to find out whether a monk of this name was mentioned in their registers. In no such name was found. There does not seem to be any truth in that report. Nor do these seem to be any manuscripts that could be dated before the 17th century. (Verg. *Die Philosophie*, I, p. 91.)

¹⁰⁸He also mentions the First Elixir, which a reprint was first described in the work of Cornelius Agrippa known to the Dutch physician Franciscus in a detailed poem published in 1570.

might live with him without us forever. So too, is the gold without Base, and it liveth, permits to withstand all examinations, and glorious, yet, for the sake of its imperfect and sick brothers and sisters, it dies and rises again, glorious and coloured, and instructs them to eternal life, making them perfect like to pure gold.

The third person of the Trinity is God the Holy Ghost, a comforter sent by our Lord from Christ to his faithful Christians to strengthen and console them in the faith until eternal life. These for our *Spiritus Soluti* is likewise *spiritus* or *Aetherius spiritus*. When they come together, he is called *Aetherius duplicatus*, that is, the two spirits, God the Father and God the Holy Ghost, but God the Son is the *Aether* glorificatus like our glorified and lived gold, the *Aether philosophicus*, wherefore this *Aether* is also called *crux*, namely *cr. chakra* *apari vel quadrata*, *marrow* a vegetable, and from the animal sulphure *Solu*.¹⁰⁰

100 In the year 1619, there appeared an alchemical book of devotions entitled *Wanderstein des Weysen*. On page 67, the anonymous author says that he will now set forth how the rejected cornerstone (*apari angulatu* Chent) ascends and is in exceeding subtle and awful agreement with the terrestrial and corporeal Philosophical Stone, from which it will be seen "how that the terrestrial Philosophical Stone is a veritable Hieronyma, Contrahatur, and Prototypus of the true spiritual and heavenly Stone Jesu Christi." The demonstration occupies close on fifty pages. The book made a great stir, and even Jakob Bohme it to be counted among readers. Kapp, who mentions the book,¹⁰¹ is scandalized by the blasphemous mixture of alchemical ideas which make use of highly obscure symbols and religion. We should not, however, judge medieval material too severely, but must try to understand what such an unusual language was intended to convey.

101 The *apo-Chris* parallel plays an important role in Jakob Bohme (1575-1624), but I do not want to go into this here. A characteristic passage is to be found in *De signatione crucis*.¹⁰²

102 It is clear enough from this material what the ultimate aim of alchemy really was, it was trying to produce a *corpus salutare*, a transfigured and resurrected body, i.e., a body that was at the

¹⁰⁰ *Wanderstein des Weysen*, p. 664.

¹⁰¹ *Die Alchemie*, I, p. 104.

¹⁰² *X*, 764, and *XII*, 10 (Bae, pp. 106f., 112).



Fig. 1. *Allegorical portraits of the Three and the One*—note and human person, p. 29.—*Armenian philosophical* (1529)

world spirit [*q̄stian* *world*] was the third person of the Godhead, but they have not considered the word *Hōham* which, being plural, extends to all persons of the Trinity. Thus was this spirit proceeded from them and was by it created, that it became corporeal and is the chief constituent of the *Narcissa* [*nakissin*] or Philosophical Stone, and is the true medium whereby body and soul are held united during our life [fig. 125].

The spiritus mundi, that lay upon the waters of old, impregnated them and hatched a seed within them, like a hen upon the egg. It is the source that dwells in the inward parts of the earth, and especially in the metals, and it is the task of the art to separate the *Archana*,²⁹⁹ the *apocryphic* secrets, from matter, and to produce a quadrivium where action may be compared with that of Christ upon mankind.

- 299 Once more the Gnostic vision of Nous entangled in the embrace of Physis flashes forth in the work of this layman to alchemy. But the philosopher who once descended like a Hercules into the darkness of Acheron to fulfil a divine apotheosis has become a laboratory worker with a taste for speculation; having lost sight of the lofty goal of Hermetic mysticism, he now labours to discover a tonic potion that will "keep body and soul together," as our grandfathers used to say of a good wine. This change of direction in alchemy was due to the all-powerful influence of Paracelsus, the father of modern medicine. Ordealus is already tending towards natural science, leaving mystical experience to the Church.

- 300 Paracelsus and Bohme between them split alchemy into natural science and Protestant mysticism. The stone returned to its former condition: with salacious, the vilest of the vile, in its *exordia*, thrown out into the street, like Spinoza's jewel. Mercurius³⁰⁰ could say again today: "Take that which is trodden underfoot in the dunghill, for if thou dost not, thou wilt fall on thine head when thou wouldst climb without steps" meaning that if a man refuses to accept what he has spurned, it will recoil upon him the moment he wants to go higher.

- 301 The *Incipit Christi* parallel runs all through the last days of alchemy in the seventeenth century, but only in epigonic form. This was the age that saw the rise of the secret societies.

299 *Archana* est summa, maxime et maxime spiritus qui separatur a corporebus secundum naturam. (The *Archana* is the highest quality and essential spirit which is separated from the bodies, the bodies cease [in quality] of nature.) Cf. Raimond's famous statement, which is strongly influenced by Paracelsus.

300 Cf. Mercurius: *Incipit Liber Mercurii*, p. 141. The words quoted do not come in this form from Mercurius himself, but Mercurius uses them as a characteristic motto for Mercurius in that section of his book dealing with this author. The original passage is to be found in Mercurius, "De transmut. metall." *Op. chem.*, II, pp. 221.

above all the Rosicrucians—the best proof that the secret of alchemy had worn itself out. For the whole raison d'être of a secret society is to guard a secret that has lost its validity and can only be kept alive as an outward form. Michael Maier allows us a glimpse into this tragedy: at the end of his chel-d'œuvre he confesses that in the course of his grand peregrinatio he found neither Mercurius nor the phoenix, but only a feather—his pen! This is a delicate hint at his realization that the great adventure had led to nothing beyond his copious literary achievements, whose merits would no doubt have gone unremembered had it depended solely on the spirit of the next three centuries. But, although the growing materialism of the age dismissed alchemy as a huge disappointment and an absurd aberration, there is yet "quædam substantia in Mercurio quæ nonquam moritur"—a fascination that never entirely disappeared, even when wrapped in the fool's garb of goldmaking.



198. Contents of the *ura Hermæa*
—Kellg. *Tractatus de lapide philosophico* (1898)



150. The alchemist and his wife. —Hans Baldung Grien 1500.

6 ALCHEMICAL SYMBOLISM IN THE HISTORY OF RELIGION

1 THE UNCONSCIOUS AS THE MATRIX OF SYMBOLS

49 After chemistry in the real sense had broken away from the groping experiments and speculations of the royal art, only the symbolism was left as a sort of phantasmal mass, seemingly devoid of all substance. Yet it never lost a certain fascinating quality, and there was always somebody who felt its enchantment in greater or lesser degree. A symbolism as rich as that of alchemy invariably owes its existence to some adequate cause, never to mere whim or play of fancy. At the very least it is the expression of an essential part of the psyche. This psyche, however, was unknown, but it is rightly called the unconscious. Although there is, materially speaking, no *prima materia* at the root of everything that exists, yet nothing that exists could be discerned were there no discerning psyche. Only by virtue of psychic existence do we have any "being" at all. Consciousness grasps only a fraction of its own nature, because it is the product of a preconscious psychic life which made the development of consciousness possible in the first place. Consciousness ab-

was thought of as an ever-changing substance, or else as the essence or soul of that substance. It was designated with the name

Mercurius, and was conceived as a paradoxical double being called *mercurius*, *hermaphroditus* or *tribes* (cf. figs. 125, 126).

The depicted first parallel establishes an analogy between the transforming substance and Christ (fig. 127), in the Middle Ages doubtless under the influence of the doctrine of transubstantiation, though at earlier times the Gnostic tradition of older pagan ideas was the dominant factor. *Mercurius* is likened to the serpent hung on the cross (John 3: 14) (figs. 127, 128), to mention only one of the numerous parallels.

fig. 127. *Mercurius* is crucified on the cross because *mercurius est mundus* (quoted from the *Libri a libris* of the above part 1, Liber Plurimi quatuordecim, *Tractatus philosophici*, I, p. 122). The concept is the "serpent crucified" (fig. 128) (cf. figs. 125, 126). The serpent is under a cross because *serpens* has the shape of a triangle composed out of six triangles (figs. 129, 130) and has three heads and three bodies (fig. 131). The head of the crucified serpent is a triangle in composition (fig. 132) and is named in alchemy as the all other parts of the body (fig. 133) (cf. fig. 134, p. 127). It is the organ which is square to the simplicity of the soul and is therefore the bridge in spiritual transformation (fig. 135) (cf. fig. 136).



fig. 127. The human aspect of *Mercurius* on the cross
serpens crucifixus (cf. fig. 128).

—Eisen, *Deutsches chymisches Werk* (1716).

another symbol of Mercurius who, in his volatile form of *spiritus*, is a parallel of the Holy Ghost. At least ten out of the fifteen figures in Landsberg's symbols are representations of the dual nature of Mercurius. Figure III shows the unknown being a stag (fig. 290). The latter, as *corvus pinguis*, is also a symbol of Mercurius.¹⁶ Mylius¹⁷ illustrates the *species* by a series of seven symbols, of which the sixth is the unknown couched under a tree, symbolizing the spirit of life that leads the way to resurrection (pl. fig. 182). Petrus¹⁸ gives a table of symbols where the unknown, together with the lion, the eagle, and the dragon, is the coördinate of gold. The *avens* was a riddle, like the lion,¹⁹ eagle, and dragon,²⁰ is a synonym for Mercurius. The poem entitled 'Von der Materi und Præparat des Steins'²¹ says:

I am the right man Uniform,
What man can drive me hood from hood
And put my body up again
So that it no more falls in bed.

Here I must refer once again to Ripley, where we meet the "green bird" hatching the search plan with Lloyd Burroughs, his

P. 212: "First with phosphorus, on open spaces, delicate effect noted, grass and the others a year or so after subject came on scene. Here no corn appears to show the signs of late soil effect either." (The loss of the phosphorus which is the thing which they which is called the salt of earth, it is all covered by the magnitude of the corn. Thus in that case, some and late spring of May, which was when (1871) found it. On 20th 1871, data was given with reference to 1872. On 24 7] in volume 1, 1871 in early in March 1872. 1872 again in reference (March 20 1871). Yes, it will give out in April, but it will, and I will be with her on August, and then out I find for sure.)

² *Math. Ann.*, pp. 1948, originally in German. Page numbers

¹² The Israeli of migration in Western Hemisphere, played before the first two wars. ¹³ Richardson, *Immigrants*, p. 16. ¹⁴ Tamm, *Cham*, II, 2, 109.

Alt-Medieval tradition knew that the Germans with the lion 'because that animal is
in strong hold and is all as the lion.' Thus, says Andrew Barmes, 'in the
roman city there is led this animal, as in France and Italy.' Since Germany
is evidently derived from *heim* 'of Germany' *der* 'country where the German
lives, one of the *heim*, *Teutonia*, *Teutonic* *heim* and *German* are *Teutonic*,
to be

¹⁸ Much the same is said of the most woe of the dragons, which is a demon of the underworld, here a gargoyle and serpent. These dragons "use themselves and dwell in barren places in the high mountains in the deepest darkest and most isolated of the way caves and stre of cold leaves, great inside and where no man, beast or creature," *Ibid.*, p. 10. ¹⁹ *Theseus*, ch. 17, p. 185.



241. Virgin nursing a unicorn—French: *Agnus pastoral*, "The unicorn" 1485.
(this one)

side." This image is an allusion on the one hand to the Parth, on the other to the unicorn wounded by the hunter and caught in the lap of a virgin (figs. 241, 242), a frequent theme in medieval pictures. True, the green lion has replaced the unicorn here, but that did not present any difficulty to the alchemist since the lion is likewise a symbol of *Mercurius*. The virgin represents his passive, feminine aspect, while the unicorn or the lion illustrates the wild, rampant, masculine, penetrating force of the *spiritus mercurialis*. Since the symbol of the unicorn as an allegory of Christ and of the Holy Ghost was current all through the Middle Ages, the connection between them was certainly known to the alchemists, so that there can be no question that Ripley had in his mind, when he used this symbol, the affinity, indeed the identity, of *Mercurius* with Christ.



141. Winding the vine on the Virgin's lap. Note the significance of the 'wound' in her side. } Illustr. from MS. Harley 950, London.

b. The Unicorn in Ecclesiastical Allegory

28 The language of the Church borrows its unicorn allegories from the Psalm, where the unicorn stands in the first place for the might of the Lord, as in Psalm 29 : 6: "He maketh them also to skip like a calf, Lebanon and Sirion like a young unicorn" 29, and in the second place for the virility of man (Egs. 243, 245), as in Psalm 90 : 20: "But my horn shall thou exalt like the horn of an unicorn. . . ." 30 The power of evil is also compared to the

29 Vulgate: "et commouent uti iunguem utrumque Lebanon et Sirion quasi iunguem. . . ." (Ps. 29 : 6.) And for, shall reduce them in power, as a calf of Lebanon, and as the heeved son of unicorn. }

30 Vulgate: "Et exaltabit cornu tuum ut cornu unicornis. . . ." (Ps. 90 : 20.) "But my horn shall be exalted like that of the unicorn. . . ."



125 Unicorn crest of the von Gutschang family
(Thurgau, Switzerland)—from the *Arms and
of Arms* (1995)

strength of the unicorn, as in Psalm 92 : 25 : "Save me from the lion's mouth: for thou hast heard me from the horns of the unicorns."¹⁶ On these metaphors it bowed Tertullian's allusion to Christ. "His glory is that of a bull, his horn is that of a unicorn."¹⁷ This refers to the blessing of Moses (Deut. 33 : 17, 14, 17):

... Blessed of the Lord be his land, for the precious things of heaven, for the dew, and for the drop that can'teth beneath.

And for the precious fruit brought forth by the sun, and for the precious things put forth by the moon, . . .

His glory is like the bawling of his bullock, and his horns are like the horns of unicorns: with them he shall push the people together to the end of the earth. . . .

2nd From this it is clear that the horn of the unicorn signifies the health, strength, and happiness of the blessed. Thus," says Tertullian, "Christ was named the bull on account of two qualities: the one kind [*to wit*, 'wild, untamed'] as a judge, the other gentle [*as a man*, 'gentle'] as a unicorn. His horns are the ends of the cross. . . ." Justin Martyr¹⁸ interprets the same passage

¹⁶ Vulgate: "Salva me ex ore leonis et a mordente unguine bestiarum meum." (R.V., Ps. 92:15) "Save me from the lion's mouth, and ever brought from the horns of the unicorns."

¹⁷ "Tauri decor erat, cornu unicornis, cornu erat." (Tertullian, *Adversus Iudaeos*, Ch. XI; Migne, *P.L.*, vol. 2, col. 688.)

¹⁸ Dialogue cum Iudaeis (Justin, ch. 25; Migne, *P.L.*, vol. 4, col. 89).



fig. The goddesses of Justice. The figure in the center is turned into a wolf
 pack to make it red like the lion of the sun. — Drawing by Giovanni
 Battista Piranesi, dated October 1748 (1751).



Fig. The Virgin Mary with the young Jesus in the enclosed garden.
Illum. (copy) (right)

in a similar way: "E contra unicornis cornu est. For no one can say or prove that the horns of the unicorn could be found in any other object or in any other shape than in that represented by the cross." For the might of God is manifest in Christ. Accordingly Prædilian calls God one-horned: "One-horned is God. Christ a nail to us, Jesus a cornerstone, Christ the man of men."¹² Just as the unicorn symbolises the uniqueness of the Unigenitus, so St. Nilus uses it to express the fearless independence of the solitary, the monk. *Monachus homo solus, solus alioquin* (he is a unicorn, a creature on his own).¹³

- 101 St. Basil takes the *filius unigenitus* to be Christ. The origin of the unicorn is a mystery, says St. Ambrose, like Christ's procreation. Nicolas Caussin, from whom I have culled three extracts, observes that the unicorn is a fitting symbol for the God of the Old Testament, because in his wrath he reduced the world to confusion like an angry rhinoceros (unicorn) until, made captive by love, he was soothed in the lap of a virgin.¹⁴

¹² "Unicornis est Deus, cuius cornu Christus est, cuius lapus angelicus Jesus, cuius fundamentum homo Christus." Prædilian, *Opera*, p. 24.

¹³ *Fig. Right, P. 1*, fol. 100, col. 89. v. 152. The hermit nature of the unicorn is mentioned in Arrian, *De natura animalium*, III, 20.

¹⁴ *De symbolis Aegyptiacis mysticis*, p. 321. Cf. also p. 325. [Des] *Introductions des* et Rhénanes. *Revue* 17. *Unicorn* est un animal qui se trouve en Asie.

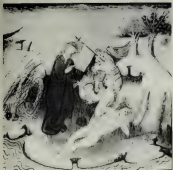
126 Mandala with four symmetrical medallions containing a dog, lion, goat, and unicorn—fragment from St. Catherine Monastery, Lucerne



This encyclical train of thought has its parallel in the alchemical turning of the lion and the dragon (fig. 126). Concerning the conversion of the Old Testament Jehovah into the God of Love in the New Testament, Panofsky says: "The a truth God, terrible beyond measure, appeared before the world peaceful and wholly tamed after dwelling in the womb of the most blessed Virgin. St. Bonaventure said Christ was tamed and pacified by the most kindly Mary, so that he should not punish the sinner with eternal death."¹⁰

But the unicorn is tamed, too, in a more literal (legendary) sense: the strength of God is similar to (that of) the Rhinoceros (and is the Unicorn does not admit of a fellow dwelling in his cave. The son of God has been for the Christian, etc., in the womb of the Blessed Virgin) (I. Ps. 27. fig. "Et insidit montem unicornem unicornem unicornem, in terra quam habet in monte" (IV. "And he leads his unicorns as of unicorns in the land which he hunted for deer"). I.V. Ps. 28. fig. "And he leads his unicorns like high plains. Let the gods which he hath exultated for ever") (p. 244). The horn of the unicorn acts as an alexipharmic because it cures the poison from the snake and thus serves allegorically in the baptism of Christ (for the regeneration of the baptized water, cures it is applied to Christ baptized who like the common son of manna, touched the stream of water to wash away the filth of his nature, in his skin). The symbol of the unicorn is explained in Job (XV. 10. v. 6. "Will the unicorn be willing to serve thee or abide by thy stable? Canst thou bind the unicorn with his band in the furrow or will he harrow the valleys after thee?"

10 Mandala symbolica, I, 219. In "Bonaventura: Christus inquit, per caritatem suam Mariam matrem in placuit, ut in de pariter per matrem nostram educeret." The myth of the verna and the unicorn is handed down by Isidore of Seville (*Etymologiae*, vi, 10). The source book is the *Psychologia Constanti*.



298. The eruption of Eve, prefiguring the wars of sedition, before the presence of the serpent — "I need no serpent" (MS. 19th cent.)

299. St. Rupert¹⁷ compares Christ to the rhinoceros, and Bruno of Wuerzburg¹⁸ simply calls him *corus* (horn). Cassan writes that Albertus Magnus, in his "Hypotyposes," mentions the Unicorn in connection with the monoxeros. Albertus was an expert on alchemy, and drew his quotations from the Hermetic treatises. In the "Tabula smaragdina" there is a "serp" of immense strength who comes down to earth and penetrates everything

St. Rupert (Migne, P.L., vol. 87, col. 179d)

Hypotyposes (Migne, P.L., vol. 42, col. 581). "Et in primis videtur similitudinem habere. Et in nomine hoc speciem insignem in se habet . . . corus vero monoxeros Libanus est, quem in monte Paru in quo aduersus omnia vel ventus vel spiritus est." Is then we shall trust our treatment with the horn. In the name we shall agree that that we up against us — but our horn is Christ, and also the name of the Father through whom our altitudes are created or created.)



245 Wild unicorn—From Bach, *Armenlehre* (1582)

solid. It is not only in astrology that Virgo is an earth-sign: in Tertullian and Augustine the Virgin actually signifies earth (fig. 248). Isidore of Seville emphasizes the "personating" effects of the unicorn.³⁷ In the "Tabula" the mother-son incest is very thinly disguised,³⁸ a fact of which the alchemist Albertus was possibly aware.

246 As I said before, the unicorn has more than one meaning. It can also mean *evil*. The *Physiologus Graecus*,³⁹ for instance, says

³⁷ *Etymologiarum* (Migne P.L., vol. 82) xi. 32. 1. "non veniolet nec periret."

³⁸ It is true that the son's mother is the moon, but "matrem matrem esse" (the earth is his mother) cf. fig. 249. "Aspiciet a terra in caelum: therefore he is of earthly origin, ascends to heaven and returns again to permeate the earth."

³⁹ *Stobaeus, Physiologus*, p. 265, 1. 2.



ago. Wild men riding the horses — Engraving from the sequence of the Gribble and the horse, by the photographer E.S. Jr. 1889

c. The Unseen in Gnosticism

90 There is also a connection between the language of the Church and pagan Gnostic symbolism. Hippolytus, giving an account of the doctrine of the Naosenes, says that the serpent dwells in all things and creatures, and that all temples were named after her (*oia dei en oia*—a play on the words *oia*—serpent, *oia*—temple). Every shrine, he says, every initiation (*oino*) and every mystery is dedicated to the serpent. This immediately recalls the passage in the "Tabula smaragdina": "Pater omnis totius universi in eo" (This is the father of the perfection of the whole world, *Toten, mery, and naesek* all mean the same: perfection and initiation of the corpse imperfect, and of the alchemist himself).¹¹

These [Naosenes] say that the serpent is the most divine, as Thales of Miletus also said,¹² and that nothing which exists, whether immaterial or material, animate or inanimate, could exist without a

100 This definition of the serpent agrees with the alchemical Mercurius, who is likewise a kind of water: the "divine water" (*divine*), the wet, the *basilideus* (refined radical moisture), and the spirit of life, not only indwelling in all living things, but immanent in everything that exists, as the world soul. Hippolytus continues:

They say, too, that all things are subject to her [the serpent], that she is good and has something of everything in her self as in the form of the our beloved hell [*el apen raipen amoris*]. She attains beauty and ripeness to all things. . . .

110 I like the alchem, therefore, the serpent is an alexipharmic and the principle that brings all things to maturity and perfection. We are already familiar with the mercur as a symbol of Mercurius, the transforming substance par excellence which also ripens and perfects simple or imperfect bodies and is consequently obtained in alchemy as the sulphur and mercury. "The serpent," says Hippolytus, "penetrates everything as a coming

¹¹ See Jung, "Paracelsus the Physician," part 1st, and "Paracelsus as a Spiritual Phenomenon," part 1st.

¹² Thales taught that water was the first principle.



fig. The seven stages of the alchemical process shown as a unity in "The playhouse" (M., 1900)

forth from Eden and dividing herself into the four first principles" ²⁰ Thus everything proceeds from the One is a fundamental tenet of alchemy (fig. 251): "As all things proceed from the One . . . in all things are born of this one thing," says the 'Tabula smaragdina', and also that the One divides into the four elements (fig. 252) and then recombines into unity. The prime materia is called among other things the "paradiseal earth" which Adam took with him on his expulsion from Paradise. *Alexandrian philosophy* consists of the four elements (cf. fig. 253). In one of the Mystery hymns quoted by Hippolytus, Christ is named the 'heavenly horn of the moon' (*ἐπεφάνη γὰρ ὡς κέρας*), and the same primal being is also called Sophia and

²⁰ The passage quoted above can be found in Hippolytus, *Discours*, V, 9, 12-16 sq.



fig. 4. *Manuscript illumination of the Circumcision of Christ, with cow and ox.*



113 Hygieia rescued by the Lichas.—
Lacerta gem.

Adam.³⁶ These analogies we already know in their alchemical aspect. Another one mentioned by Hippolytus is the "many-foamed Atis." The changeability and multifariousness of Mercurius is a key idea in alchemy. It is hardly necessary to enter into the ideas which this pagan system took over from Christianity; comparison with the Christian quotations should suffice.

d. The One Horned Serpens

- 37 An important source of information concerning the unicon symbolisms of Mercurius is the *Hieroglyphica* of Horapollo (ch. 10). This author says that the third genus of the scorch is uniconed (*unicones*) and, on account of this peculiarity, named in Mercurius, like too the Movement the scorch is a *psogosia* (only begotten, singular) in so far as it is an *almagora* (*lar*) (a creature born of itself). In Paracelsus the prime materia is an *unicon* and throughout alchemy, as Mercurius, *serpens*, or *draco*, it is bisexual, capable of self-fertilization and self-purification (fig. 173). The unicon *filia* is the *filia philosophorum*, i. e., the *virgo*. The scorch undergoes the same dismemberment as the dragon, the "separation of the elements," in a papyrus text: "The serpent, the winged ruler standing at heaven's meridian, was beheaded and dismembered."³⁸ I would also mention the scorch parable in "Splendor solis,"³⁹ where the serpentine is portrayed as a dismembered corpse, accompanied by the text: "Remains" says that he would like to make plain a vision

³⁶ Ibid., V, 4-5.

³⁷ From a Greek magic papyrus in Parisulana, *Papyrus Græco Magica*, II, p. 50, lines 22f. ³⁸ *Idem*, *ibid.* ³⁹ "Remains" is a corruption of *Remains*.

that he has seen of a man who was dead, whose body was yet all whole like a tab, and whose limbs were divided, and his head was of fine gold but separated from the body. . . .¹³ The golden head referred originally to the head of Ouri who is described in a Greek papyrus as "headless."¹⁴ The Greek alchemists styled themselves "Children of the Golden Head."¹⁵

The scab is seldom mentioned in alchemical literature, but among the old texts it can be found in the "Glossarium conuagii": "Nulla aqua fit quiescit, nisi illa que fit de scabibus aquae nostrae"²⁸ (No water will become the elixir save that which comes from the scabs of our water). The aqua nostra is nothing other than the aque divina, i.e., Mercurius.

e. The University in the Future

The track of the unicorn in pre-Christian days leads us to the East.¹⁰ We meet it as early as the hymns of the Atharva-Veda (III, 7) in a "charm against *Aikarya*, hemorrhagic disease."¹¹

1. Upon the head of the marble antelope a strand grows? He has driven the *delvevaya* in all directions by means of the horn.
2. The antelope has gone along that with his own feet. O horn, chosen the *delvevaya* that is knotted into his head?
3. (The horn that glances under like a root with four wings flaked, with this do we drive our river *delvevaya* from its banks.

10 "This really is the strangest thing. Take eyes, tongue or tongue!" (Carrasco then the hand, but there, mark the body). *Enciclopedia de Yucatán*, 1: 76 (large of Francisco, 1990: 10).

18 From a Dutch map, paper is in Frenchland. Paper is French. Paper is paper.

⁴⁰ *Lawrence v. Texas*, 539 U.S. 558 (2003).

1000

But Paul Berman and other reviewers question what at the surface sounds as obvious and straightforward claims in *Shut Out*. The *New York Times* reviewer (pp. 97ff) tries to derive the whole idea of the book from the representation of what appears to be the two main areas in which the effects of Europeanization, that is, the opening of markets, strip away their traditional protection. He does not, however, take the Indian context into account.

⁵⁸ Bismarck, *Myself and the German People*, p. 100.

Lucerna de Mer



253 The so-called sea monster *Lucerna de Mer* (see also fig. 252). It is said to have been used as a model in the design of the Lucerna. *Lucerna de Mer* generally den. dragons (1892)

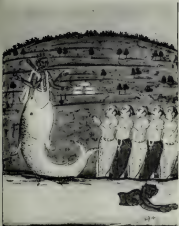
- 252 The fish of Manu (cf. fig. 254) seems to have been unknown, although this is not specifically stated; but always its horn is mentioned, never its horns. According to the legend recounted in the *Shatapatha Brahmana*,⁴⁴ Manu housed a fish which grew larger and larger and eventually tossed him over the flood to dry land. Manu tied his ship to its horn.⁴⁵ The fish is an incarnation of Vishnu (fig. 255), and Manu means "man."⁴⁶ In many respects he corresponds to the Greek Anthropos: he is the father of humanity and a descended direct from God, here called Svayambhu, the "Self So," i.e., Brahman. He is a God-man, identified with Prajapati, Lord of created things, and even with Brahman itself, the highest soul. In the Rig Veda he is named Father Manu, and is said to have forgotten mankind on his daughter. He is the founder of the social and moral order,⁴⁷ the first agriculturist and priest.⁴⁸ He transmitted the *Upanishads*:

⁴⁴ Eggeling, *Shatapatha Brahmana*, pp. 236f.

⁴⁵ The fish then swims up to him and so, on horn he tied the rope of the ship and by that means he passed safely up to purest northern mountains [Himalaya] (ibid., p. 237, 2).

⁴⁶ Buehler, *Law of Manu*, introduction, p. 20. Manu is the human exponent of the human law and so his name belongs both to gods and to men (ibid., p. 129). ⁴⁷ Ibid., pp. 129f.

⁴⁸ *Code of Manu*, Part II, p. 98. "As these gods perform service to the gods with the sacred head of the river Manu: a sage together with sages, then, O highly worshiped Manu," etc.



155. Whale on beach near reservation — with crew. Indian owned boat.

doctrine to mankind.⁴⁰ It is of particular interest that he is also derived from the androgynous Virap. The *Shatapatha-Brahmana* associates him with a bull who was entrusted with the task of annihilating the Asuras and Rakshas (demons hostile to the gods).⁴¹ Lastly, Manu is the father of medicine,⁴² and, in Buddhist tradition, Lord of the Golden Age.⁴³ The horn, then, is connected with a figure which, in both name and character, has close affinities with the Anthropos.

- 424 The virgin and unicorn motif is to be found in the *Ramayana* and in the *Mahabharata* (III, 100-113). A hermit by name of Rishyashringa (gazelle's horn), son of Vibhandaka or Ekasringa (one-horn), is tricked out of his solitary retreat by the king's daughter Shurua, who marries him, or, in another version, he is seduced by a courtesan. Only by this means can the terrible drought that is scourging the land be broken.⁴⁴

J. The Unicorn in Persia

- 425 There is an impressive account of the unicorn in the *Bundahish* (Ch. XIX):

Regarding the three-legged one, they say that it wanders amid the wide-furrowed ocean, and its feet are three, eyes six, mouths nine, ears two, and horns one, body white, food spiritual, and it is righteous. And two of its six eyes are in the position of eyes, two on the top of the head, and two in the position of the hump, with the sharpness of those six eyes it consumes and destroys. Of the nine mouths three are in the head, three in the hump, and three on the inner part of the flanks, and each mouth is about the size of a cottage, and it is small as large as Mount Ahari. Each one of the three feet, when it is placed on the ground, is as much as a flock of a thousand sheep comes under when they repose together; and each pasture is so great

⁴⁰ *Chandogya Upanishad*, Part I, p. 41, 4.

⁴¹ Egging, *Shatapatha-Brahmana*, p. 10, 11.

⁴² *Little Hyman*, Part I, p. 417, 15. "O Manu, thou pure medicine of youth, the most precious and the useful of herbs, thou shalt Manu, our father, share. From I draw from Krishna, my health and wealth."

⁴³ Cf. my remarks on the Adam of Paradise ("Paradise as a Spiritual Phenomenon," *pass. cit.*, 109ff.).

⁴⁴ *Mahabharata*, 7, *Kurukshetra*, pp. 15 ff. and *Uttara, Nivartana*. The story is also to be found in the *Rudradhita* (Jataka 726, *trans. Cowell*, V, pp. 100-101).



Left: *Tabulistiwa manusia*
 representing the human micro-
 cosmos, from which rises the
 golden (symbol of Christ)
 and the lapis-lazuli
 (symbolizing Isaac and
 Abraham) (p. 324)

in its current that a thousand men with a thousand horses run just inside. As for the two ears, it is Harmandura which has no compass. The one horn is as it were of gold and silver, and a thousand branch horns have grown upon it, some bearing a mark, some bearing a horse, some bearing an ox, some bearing an ant, both great and small. With that horn it will vanquish and conquer all the vile corruption due to the infirmity of men and creatures.

When that beautiful bell in meek in the ocean in earth will retire, and all the water of the wide-formed ocean will shake with agitation, and the wife of Gan will be visible. When it utters a cry all the female water creatures, in the creatures of Adam and will become pregnant, and all pregnant women will cry out, when they hear that cry, will bear their young. When it stays in the ocean all the under-water will become purified, which is in the seven regions of the earth. It is even so that account when all men which come from water stake in the water—as it says, thus: "If, O slave-legged and you were not created for the water, all the water in the sea

would have perished from the concentration which the poison of the evil spirit has brought into its water, through the death of the creature of Ashurman.⁵¹

It has been the watercourse constantly from the crown with the assistance of the three legged *ao*. (H. exchanges a so (what he) it is declared, that it is the dung of the three legged *ao*, for it has much spirit and thus also the movement of the liquid nourishment goes through the veins proceeding to the body into the nerve, and the dung is cast away.⁵²

- 114 The number is evidently based on the number three. Such aspect is reminiscent of the Indian wild rager in Coevia, but, as a cosmological being, it recalls the man-dragon personifications of the prime waters (fig. 176) in Arabic alchemy. In the "Book of Othman," for instance, one such monster (with the wings of a vulture, the head of an elephant, and the tail of a dragon) gives the adept the key to the treasure house.⁵³ The *ao* stands in the ocean, like the tree Gokard that grows from the deep mud of the sea.⁵⁴ The Bundabish says of this tree:

... it is necessary as a producer of the renovation of the universe, for they grow on its immortality themselves. Some say it is the proper-curing, some the energetic-curing, some the all-curing.⁵⁵

- 115 The *ao* and the tree⁵⁶ are evidently related, because they both represent the power of life, preservation, and healing. This is a truly primitive equation: both are or have *mana*. The Arabic

⁵¹ H. H. *Paracelsus' Treatise*, pp. 8, 9.

⁵² Bundabish, *Chemisches Universum*, age III, p. 100.

⁵³ H. H. *Paracelsus' Treatise*, p. 12, (S.M.H. 10).

⁵⁴ Ibid., pp. 8, 9, 10 (S.M.H. 10).

⁵⁵ In this respect it is, man more the tree was first of all a forest is associated in the tree. The evil spirit has formed poison, among those which cause an epidemic it has, as its opposite is that cup water is that it was upon the Hama (Bundabish S.M.H. 10 in H. H. *Paracelsus' Treatise*, p. 10). Hama is Hama, the plant of immortality. In addition, the up, the disease that is born in the tree is represented as up, it is born in the Hama. We find the tree associated in the "Book of Othman" where the forest is said to be a source of a refreshing and energetic beverage with it, the philosopher can find fig. 176. The "Tree" belonging to the Bundabish of Arabic, (Bundabish) p. 171, run as follows:

"And And is truly the water,
A all Kalkak is made in the Borch:
The serpent of And is the water,
The which is made of all the game."



197 The most sacred relic of Muisca. The *Mucuna* (flower) on the staff is "Sapientia" (Wisdom). (Muisca, 1970)

alchemists derive them their prime matter from the tree in the eastern land. We read in the book of Abu'l Qasim:

The prime matter which is proper to the form of the Philosopher's Stone is taken from a single tree which grows in the Indies, the *Sham*. And this tree grows in the surface of the sea in a prime garden on the surface of the earth. This is the tree in which whatsoever gold, silver, and precious stones, even the matter of which Adam's prime matter was fashioned in clay, and when he ate thereof he was transformed from his angelic form to human form. And this tree may be changed into every animal shape.

vi^o The manner and the true health stand for the *quintessence*, the *ether*, the *alexipharma*, and the *panacea*. The tree's peculiar power to change into any animal shape is also attributed to *Aleazarus crucifolius* (fig. 255).

vii^o The *gemma divina* is made of chthonic matter, which is portrayed in Lullianahem, as a three-headed monster and identified with Mercury, salt, and sulphur.¹¹ The unusual manner about the windup of *Amos* in the Temple of Jerusalem, and the position on the Palace showing a mock crucifixion,¹² I will mention only in passing, likewise the summing aspect of Jehoiach and Elishahem as denunciations, which brings these figures into comparison with the equally saturnine *prima materia*.

g. The Unicorn in Jewish Tradition

ix^o The Talmud¹³ tells the story of how the unicorn (*re'em*) escaped the flood: it was led to the outside of the ark by one, owing to its gigantic size, it could not go inside. Of, the King of Babel, vanquished the flood in the same way. The passage reads:

The preservation of the unicorn is easily explained by those who say that the flood did not descend on the land or beast; but how was it preserved in the opinion of those who say that the flood did descend? R. Jannai answered: This rock crump upwards into the ark. Ben Rabbi b. Ben Hana reported that he had seen a young

¹¹ *Enchiridion*, Book of Jew, p. 129.

¹² Cf. fig. 22 and "Parables as a Spiritual Procession," *Enchiridion*.

¹³ *Reposchard on Symbols of Transmutation*, pl. XI II.

¹⁴ *Caldeanum*, *Die Chaldeische Talmud*, V, p. 229 ("Parable of Jehoiach," Vol. 185). Cf. the Talmud, ed. Epstein, "Targ. Aruch," pp. 222f.

measured as large as Mount Tabor, which measured four passages, and that the girth of its neck was three passages, and its head one and a half passages, and that the Jordan was choked with the dirt it voided.⁵⁰ R. Judan answered: They took [dirt] as head into the ark. But the master said that its head measured one and a half passages—Presumably they took the tip of its nose into the ark. . . . But when the ark rose on the water?—R. Levi answered: They tied its horns to the ark. But R. Hosa said that they had sinned with heat and were punished with hot water.⁵¹ How was the ark preserved?⁵² at your opinion? And moreover where was Og, the King of Bashan?⁵³ Presumably a miracle happened to them and [the same] measure, void at the ways of the ark.

50 There is a corresponding version of this story in the midrash collection entitled *Pe'ot De-R. Eliezer*, according to which Og "on down on a piece of wood under the girth of the ark."⁵⁴

51 The "Targum Pseudo-Jonathan," commenting on Genesis 14: 13, says that Og stayed on the roof of the ark.⁵⁵

52 According to one Talmud legend,⁵⁶ Og was descended from one of the fallen angels mentioned in Genesis 6 who "came in unto" the daughters of men. "Take note, Simon and Og were brothers, for the master said: 'Simon and Og were the sons of Abijah the son of Sarahai.'"⁵⁷ The commentary of Rashi says that Simon and Og were the sons of Abijah "who was descended from Noemah and Noah, the two angels who came down to earth in the days of Enosh."⁵⁸

53 Cf. the parallel passage in *God's Willing: The Galilee Rite* (Folger, VII, p. 104) ["Treasure Sutra Baiton," fol. 79a, Talmud, ed. Epstein, pp. 104ff].

54 The source was not so clear even if the measure had been about 10 feet for it would not have been voided to sea by the Galilean Sea's currents.

55 This refers to Gen. 6: 4, in which the ark was measured as a part, within and without. The point was if heat had been caused by the hot water (see Goldschmidt's comment).

56 The Talmud says nothing on which Og saved all the food as it is to be found in the *Tractate Pesachim* (Folger, I, VII, p. 177); *Treasure Sutra* (Folger, Talmud, ed. Epstein, p. 199). For a record Gen. 14: 12, it is stated as a story that he escaped from him, Abimelech the Hittite, and R. Judan said: "That was Og who escaped the flood."⁵⁹

57 From *Tractate Sukkah*, p. 107. From the parallel version *Targum*, p. 107, it does not add anything to the Sukkah in midrash.

58 Rashi on Joseph ben Gamla, *Agos de-Jakob*, I, p. 101.

59 For *God's Willing: The Galilee Rite*, VII, p. 104; *Treasure Sutra* (Folger, Talmud, ed. Epstein, p. 199).

60 The more important of the game measures, in Gen. 8: 4. (See Goldschmidt's comment.)

- 811 Og's gigantic size is described in several passages of the Talmud—probably at its most gigantic in "Tractate Nidda".¹¹

Abba Saul, according to others R. Johanan, said: "I was a dogger of grapes. One day I was chasing a deer, and I found myself inside the thigh bone of a dead man. I chased the deer for three passages, yet I did not catch up with him: now had the thigh bone come to an end. When I turned back they told me: 'It belonged to Og, the King of Bashan.'"

- 815 It is conceivable that there is an inner connection between Og and the unicorn: both escaped the flood by being somehow attached to the outside of the ark, and both are gigantic. Moreover we saw that the unicorn was compared to Mount Tabor, and Og also is connected with a mountain: he uprooted a mountain and hurled it on the camp of the Israelites.¹² The parallel is carried still further in our midrash: ¹³ the unicorn is a mountain and is threatened by a lion, and, in the continuation of the story, Og is killed by Moses—the servant of Jéhovah—who is so often compared to a lion in the Old Testament. The midrash turns

R. Huna bar Ibi said: At the time when David was still reeling the sheep, he went and found the unicorn (*q'arim*) asleep in the desert, and thinking it was a mountain he climbed to the top and passed his flock there. Then the unicorn shook himself and stood up. And David rode on his back and reached up to heaven. And in that hour David spoke to God: "If thou wilt take me down from this unicorn I will build thee a temple: one hundred cubits in size, like the horns of this unicorn." What did the Holy One, blessed be He, do for him? He returned that a lion should creep, and when the unicorn saw the lion he was afraid and crept down before him, because the lion is his king, and David descended on to the earth. But when David saw the lion, he was afraid. Therefore it is said: "Save me from the lion's mouth, for thou hast heard [tried] me from the horns of the unicorn."

- 816 Another midrash¹⁴ shows the unicorn fighting with the lion.

¹¹ *Ibid.* 19b; *Talmud, ed. Epstein*, p. 268.

¹² *Midrash Tehillim* (see *Midrash Tehillim*, I, p. 133; *Targum Berachah*). *Ibid.* 24b; *Talmud* in *Epstein*, p. 305, 20. "Targum Psalms (Jerusalem) on Psalm 11: 35.

¹³ *Midrash Tehillim* in *ed. B. Stern*, on Ps. 11: 31: "Save me from the lion's mouth: for thou hast heard me from the horns of the unicorn."

¹⁴ "The Ten Tribes" in *Exposition, Ozer Abrahahim*, p. 466b.



104. The child, announcing the birth of Christ: "Behold, I brought you here, a child is born to the greatest house in this land and yet not a gold, silver, bearing the message: 'The son of the woman cried for comfort' with proper to the father, to whom of Christ, as he a long without a mother' the mother was attended and in the confusion, to him, the woman's name. The first name for his right and then repeated. From a Chinese illustration work in each case, being Christ's

Church. Lion and unicorn stand for the inner tension of opposites in Menenius. The lion, being a dangerous animal, is akin to the dragon; the dragon must be slain and the lion at least have his paws cut off. The unicorn too must be tamed, as a monster he has a higher symbolic significance and is of a more spiritual nature than the lion. But as Ripley shows the lion can sometimes take the place of the unicorn. The two opposites being, Og and the unicorn, are reminiscent of Behemoth and Leviathan, the two manifestations of Jehovah. All four of them, as also the unnamed one of the Hamfisk, are personifications of the demonic forces of nature. The power of God reveals itself not only in the realm of the spirit, but in the firm actuality of nature both within man and outside him. God is an immanent so long as man remains bound to nature. The uncompromising Christian interpretation of God as the sovereign Father steadily goes against nature, hence the secret paganism of alchemy comes out as the androgyne figure of Menenius. By contrast, the androgyny of Christ is conceived as exclusively spiritual and symbolic, and therefore outside the natural con-

appear and the Tao of the King is accomplished.' If it is wounded, this is an evil omen. Its first appearance was in the garden of the Yellow Emperor (Hsiao Hsiao) Tang two unknown centuries in P'ing-yang, Emperor Yao's capital. A unicorn appeared to the mother of Chiao-an when she was pregnant (fig. 250, and, as an omen before the death of the sage, it changed that a character wounded a unicorn (fig. 260). It is worth noting that the male unicorn is called chi and the female fu, so that the general term is formed by the union of both characters, chi-fu.¹⁶ The unicorn is thus endowed with an androgynous quality. Its connection with the phoenix, and the dragon also occurs in alchemy, where the dragon stands for the lowest form of Mercurius and the phoenix for the highest.

- 16 As mentioned before, the horn of the phoenix is an alexipharmic and for this reason is, even today, a favourite article of commerce between the African east coast and China, where it is made into poison-proof drinking cups. The *Physiologie Grecque* tells us that when a snake has poisoned these drinking water, the animals, noticing the poison, will wait for the unicorn to come down to the water. 'For his horn is a symbol of the cross' (*corne dérivée d'un croix alou*) and by drinking he dissipates the violence of the poison.¹⁷

2. The Unicorn Cup

- 17 The healing cup is not unconnected with the "cup of salvation," the Pao-hsiao Chalice, and with the vessel used in divination. Migne¹⁸ says that Cardinal Torquemada always kept a unicorn cup at table. "La corne de licorne préserve des sorcillages" (fig. 261). Hippolytus, in his summing up of the teachings of the Neoplatonists, says that the Greeks called "Geryon of the threshold body" the "heavenly horn of the moon." But Geryon

¹⁶ From the *Physiologie*, iv, 231ff. The text of the chapters for figs. 250 and 261 was specially translated from the Chinese for the West side of the present volume by Dr. E. H. von Tschernak. The former reference to the Confucian legend of Shiao Hsiao, *Along Tao, Follen and Work*, pp. 194 and 96.

¹⁷ Ferguson, *Chinese (Physiology)*, p. 92.

¹⁸ Boudlers, *Physiologie*, p. 311, 10-17.

¹⁹ Migne, *Encyclopédie des sciences secrètes*, iv, "Licorne."

9th. Page with the scenes
in the contest of the Holy
Ghost,—from Seiliger. In
plaster on copper. 1770.
manuscript in Paris, from the
library of the Emperor (1826)



was the "Jordan,"⁷⁷ the "masculofeminine Man in all things,
by whom all things were made." In this connection Hippolytus
mentions the cup of Joseph and Anacreon:

The work "without him was not any thing made"⁷⁸ refer to the
work of forms, because this was created without his help through
the third and fourth [members of the quaternary]. For this is . . .
the cup from which the King, when he drinks, draws his origin.⁷⁹
The Greeks likewise alluded to this secret in the Anacreontic verses:

*My husband tells me
Speaking in most silence
What I must become.*

This alone sufficed for it to be known among men, namely the cup
of Anacreon which mainly declares the mediate secret. For they say
Anacreon's cup is dumb, yet Anacreon affirms that it tells him in
inner language what he must become, that is, spiritual and not
earthly, i.e. he will have the secret hidden in silence. And this secret
is the water which Jesus, at that last marriage, changed into wine.
That was the great and true beginning of the marriage which Jesus
wrought in Cana in Galilee, and thus he showed forth the kingdom
of heaven. This [beginning] is the kingdom of heaven that has

⁷⁷ Analogy to Paradise. ⁷⁸ John 1:3.

⁷⁹ Hippolytus: "The cup of Joseph as before Whence came it to
wonder and for good to eat it is . . . which no hand did create, and whereby
indeed he descended?" (A. 7.)



216. The lunar surface—detail of a model 1912/13, Antonio Posner

within is as a region, like the "large folds" in deep measures of mud.⁵²

20. We have seen that the "beauty" form of the moon is closely connected with the moon. Here it means not only "Gerson of the threefold body,"⁵³ and the Jordan, but the hemispherical Moon as well, who is identical with the John, i.e. the Logos. The "third and fourth" are water and earth—these two elements are thought of as forming the lower half of the world as the alchemical vessel, and Hippolytus likens them to a cup (see 7). This is the drinking vessel of John and thus, too, the vessel stands for the content and the carrier for the container, i.e., the cup itself. The content is the water that John changed into wine, and the water is also represented by the Jordan, which signifies the Logos, thus bringing out the analogy with the Chalice. Its content gives life and healing, for the cup in IV John (14 : 20, 26).

⁵² Hippolytus, *Philosophy* V, 8, 1 : "It should be pointed out, that immediately after this metaphor he has said that the Logos gives us life, he has looked a big step off the Moon about an "Hesperus" and to Hermes too, hence, as further analogue of the appearance of the Moon, see 1 : 10.

⁵³ Hippolytus, *Philosophy* V, 8, 1 : "The Logos is the rational principle, and earth."

255. The Campan Pendulum (from view), made from the horn of a horned antelope encased in gold. On the back, two of the horns have been stripped off the medicinal purposes (1600-1650).



Then I opened my mouth, and lo! there was reached unto me a full cup, which was full as it were with water, but the colour of it was like fire.²⁵

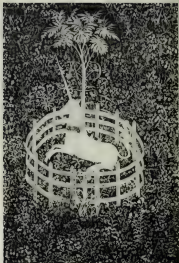
And I took it and drank; and when I had drunk,
My heart poured forth understanding,
wisdom grew in my breast,
and my spirit retained its memory.²⁶

257 The secret of the cup is also the secret of the horn, which in its turn contains the essence of the unicorn as bestower of strength, health, and life (fig. 256). The alchemists attribute the same qualities to their stone, calling it the 'Carthoude'.²⁷ According to legend, this stone may be found under the horn of the unicorn, as Wolfram von Eschenbach says:

²⁵ Cf. the alchemical equivalence of water and fire.

²⁶ Chares, *Apocrypha and Pseudopigrapha*, II, p. 409.

²⁷ Cf. a quotation from *Libellus de Arte et Mysterio*, II, p. 102: 'In hoc ordine vita Rex vult habere coronam regum et sic coronari vult esse Rex.' The previous passage agrees: 'In the end the king will come forth as you intended with his dominion, independent as the horn without as he intended.' (Ibid. p. 10) The story of the *Carthoude* (alchemical Carthage) and the *Carthoude* stone from the *Libellus de Arte et Mysterio*, II, p. 102-103, is also described in the *Libellus de Arte et Mysterio*, II, p. 102-103.



254. *Mandala of the unseen and the rise of life*—Vertical symmetry (1976, 1980)
"The Heart of the Unseen"

We caught the beast called Unicorn
That knows and loves a maiden best
And falls asleep upon her breast.
We took from underneath his horn
The splendid male carbuncle stone
Sparkling against the white skull bone.²¹

22 The horn is an emblem of vigor and strength has a masculine character, but at the same time it is a cup, which, as a receptacle, is feminine.²² So we are dealing here with a "writing symbol"²³ that expresses the bipolarity of the archetype (fig. 234).

24 These sacred unicorn symbolisms aim at giving no more than a sample of the extremely intricate and tangled connections between pagan and natural philosophy, Gnosticism, alchemy, and ecclesiastical tradition, which, in its turn, had a deep and lasting influence on the world of medieval alchemy. I hope that these examples have made clear to the reader just how far alchemy was a religious-philosophical or "mystical" movement. It may well have reached its peak in Goethe's religious *Welten-schauung*, as this is presented to us in *Faust*.

²¹ *Parzival*, Book IX, lines 1284-1291, in Wilhelm von Eschenbach, *Parzival* and *Tilchast*, II, translation from Shepard, *The Love of the Unicorn*, p. 26.

²² Schottgen, "Das Hornemblem in den Religionen."

²³ Cf. *Psychological Types*, para. 528f. and 531, 532.



234. The unicorn and his ac-
cessories, depicting the motto
"In uno est oppositum."

Basilea, Geringer'sche (1700)



266 Double-headed eagle with crests of Pope and Czar, symbolizing the
 dominions of both rulers. The eagle is also a symbol of the Russian Empire.—
 Great Palace, London (p. 100).

EPILOGUE



187. The figures seated in the center being identified as the Hermeticists, the man identified as "Hermetus Rex," there was also an alchemical allegory.

228 What the old philosophers meant by the *lapis* has never become quite clear. This question can be answered satisfactorily only when we know exactly what the unconscious content was that they were projecting. The psychology of the unconscious alone is in a position to solve this riddle. It teaches us that so long as a content remains in the projected state it is inaccessible, which is the reason why the labours of those authors have revealed so little to us of the alchemical secret. But the yield in symbolic material is all the greater, and this material is closely related to the process of individuation.

229 In dealing with alchemy we must always consider what an important part this philosophy played in the Middle Ages, what a vast literature it left behind, and what a far-reaching effect it had on the spiritual life of the time. How far the claims of alchemy itself went in this direction is best shown by the *lapis-Christ* parallel, a fact which may explain, or excuse, my excursions into fields that seem to have nothing to do with alchemy. For the moment we embark upon the psychology of alchemical thought we must take account of connections that seem, on the face of it, very remote from the historical material. But if we try to understand the phenomenon from inside, i.e., from the

standpoint of the psyche, we can start from a central position where many lines converge, however far apart they may be in the external world. We can then conformed with the modern, human psyche which unlike consciousness hardly changes at all in the course of many centuries. Here a myth of 1700 is two thousand years old, and the myth of today in other words it is still also and active. Here modern and more fundamental psyche facts that remain unchanged for the thousands of years and will still be unchanged thousands of years hence. From this point of view, the recent past and the present seem like episodes in a drama that began in the grey mists of antiquity and continues through the centuries into a distant future. This drama is an *Amor fati*—the loving of one's fate, as it is called.

57. The relation of the stress of myth to antiquity is about the middle of the spectrum (see diagram) as in contrast, chemical research work was which there entered, in terms of proportion, an advance in modernity psyche material. For this reason the psychological conditions necessary for the work are frequently stressed in the text. The contents under consideration were those that lent themselves to proportion upon the unknown chemical substance. Owing to the impersonal, purely objective, nature of matter, it was the impersonal, collective, anonymous that were projected. First and foremost, as a parallel to the collective spirit of life of the times, the image of the spirit imprisoned in the darkness of the world. In other words the state of relative unconsciousness in which man found himself, and which he felt to be painful and in need of redemption, was reflected in matter and accordingly dealt with in matter. Since the psychological condition of any unconscious content is one of potential reality, characterized by the polar opposites, "being" and "not-being," it follows that the union of opposites must play a decisive role in the alchemical process. The text is something in the nature of a "running symbol" and this usually has a numinous character.¹ The proportion of the unknown image, i.e., the correspondence between *Chaos* and the *Apex*, is therefore almost a psychological necessity, as is the parallelism between the redeeming *opus alchymicum divinum* and the magnum *opus* with the essential difference that the *Chymicum opus* is an *opus* in human or God the Redeemer undertaken by man.

¹ Cf. Jung, *Psychological Types*, para. 312ff.

who stands in need of redemption, while the alchemical opus is the labour of Man the Redeemer on the cause of the divine world-soul disintegrating and creating redemption in matter. The Christian earns the fruits of grace *ex opere operato*, but the alchemist creates for himself — *ex opere operantis* in the most literal sense — a "panacea of life," which he regards either as a substitute for the Church's means of grace or as the complement and parallel of the divine work of redemption that is continued in man. The two opposed points of view meet in the eschatological formula of the *opus operatum* and the *opus operantis* — but in the last analysis they are irreconcilable. Fundamentally it is a question of polar opposites: the collective or the individual, society or personality. This is a modern problem in so far as it needed the hypertrophy of collective life and the heading together of incredible masses of people in our own day to make the individual aware that he was being suffocated in the coils of the organized mob. The collectivism of the medieval Church seldom or never exerted with such pressure on the individual as time has relations with society into a general problem. So this question too, remained on the level of projection, and it was reserved for our own day to tackle it with at least an embryonic degree of consciousness under the mask of neurotic individualism.

129 Some time previous to this latest development, however, alchemy had reached its final summit, and with it the historical turning-point, in Goethe's *Faust*, which is steeped in alchemical fancies of thought from beginning to end. The eventual Faustian drama is expressed most graphically in the scene between Faustus and Helen. In the medieval romance this episode would have represented the mysterious *coniunctio* of Sol and Luna in the renet (fig. 208), but modern man disguised in the figure of Faust, recognises the proposition and, putting himself in the place of Faustus, Sol takes possession of Helen or Luna, his own angel, feminine counterpart. The objective process of the union thus becomes the subjective experience of the artist: instead of watching the union, he has become one of the actors. Faust's personal intervention has the disadvantage that the real

c. These three phrases may be translated: *ex opere operato*, by the performed work; *ex opere operantis*, by the work in operation; *opus operatum*, the performed work; *opus operantis*, the work in operation. [Edwards.]

PHILOSOPHORVM FERMENTATIO.



Ernst Schuberth (1818)
Und der Mensch philosophirt vergiftet.

1818. Fermentation, symbolic representation of the renascence spiritus. (Source: "But here long lot is right that is / And Alchemist philosophorum power over him.")
—*Philosophorum* (1818)

goal of the entire process—the production of the incorruptible substance—ennamed Imreud Euphonia, who is supposed to be the *filia philosophorum*, imperishable and "incombustible," goes up in flames and disappears—a calamity for the alchemist and an occasion for the psychologist to criticize Faust, although the phenomenon is by no means uncommon. For every archetype, at its first appearance and so long as it remains unconscious, takes possession of the whole man and impels him to play a corresponding role. Consequently Faust cannot resist supplanting Faust in Helen's affections, and the other "births" and rejuvenations, such as the Boy Character and the Homunculus,

are destroyed by the same greed. This is probably the deeper reason why Faust's final redemption takes place only in the post-mortem state, i.e., is projected into the future. Is it a mere coincidence that the perfected figure of Faust bears the name (which we have already met) of one of the most famous of the early alchemists: "Marius" or, in its more usual spelling, Morianus?

128 By identifying with Parsa, Faust brings the romantic lack from its projected state into the sphere of personal psychological experience and thus into consciousness. This crucial step means nothing less than the solution of the alchemical riddle, and at the same time the redemption of a previously unconscious part of the personality. But every increase in consciousness harbours the danger of inflation, as is shown very clearly in Faust's super-human power. His death, although necessary in his day and generation, is hardly a satisfactory answer. The rebirth and transfiguration that follow the *conscientia* take place in the hereafter, i.e., at the unconscious—which leaves the problem hanging in the air. We all know that Nietzsche took it up again in *Zarathustra*, as the transformation into the superman, but he brought the superman into dangerously close proximity with the man-in-the-street. By so doing he inevitably called up all the latter's reserves of anti-Christian sentiment, for his superman is the overbearing pride, the hybrid, of individual consciousness, which must necessarily collide with the collective power of Christianity and lead to the catastrophic destruction of the individual. We know just how, and in what an exceedingly characteristic form, this fate overtook Nietzsche, *l'ami éternel* *quasi* *phryce*. And what kind of an answer did the next generation give to the individualism of Nietzsche's superman? It answered with a collectivism, a mass organization, a herding together of the mad, *l'ami éternel* *quasi* *phryce*, that made everything that went before look like a bad joke. Suffocation of the personality and an impotent Christianity that may well have received its death wound—such is the unadorned balance sheet of our time.

129 Faust's sin was that he identified with the thing to be transformed and that had been transformed. Nietzsche overreached himself by identifying his ego with the superman *Zarathustra*, the part of the personality that was struggling into consciousness. But can we speak of *Zarathustra* as a part of the personality? Was

he not rather something, superhuman, something which man is not, though in his pride he dare not so best readily admit. Because Nietzsche declared that he had not been heard of for a long time? May it not have come back in the guise of the superman?

470 In his blind rage for superhuman power, I must brought about the murder of Prometheus and Hermes. When are these two humble old people? When the world had become galled and no longer offered a hospitable retreat to the divine strangers, Jupiter and Mercury, it was Prometheus and Hermes who received the superhuman guests. And when Hermes was about to sacrifice her last goose for them, the metamorphoses came to pass, the gods made themselves known, the murder-strife was changed into a temple, and the old couple became venerated servants at the shrine.

480 In a sense, the old alchemists were nearer to the central truth of the psyche than I am, when they strove to delimit the fiery spirit from the hermetic elements, and treated the mystery as though it lay in the dark and secret womb of nature. It was still outside them. The upward thrust of reacting consciousness was bound sooner or later to put an end to the projection, and to reduce to the psyche that which had been psychic from the beginning. Yet, even since the Age of Enlightenment and in the era of scientific rationalism, what unfolded was the psyche: it had become synonymous with consciousness. The psyche was "what I know." There was no psyche outside my ego. Inevitably, then, the ego identified with the contents arising from the withdrawal of projections. Come were the days when the psyche was still for the most part "outside the body" and imagined "those greater things" which the body could not grasp. The contents that were formerly projected were now bound to appear as personal possessions, as chimerical phantasies of the ego-consciousness. The fire chilled to ice, and the air became the great wind of Zarathustra and caused an inflation of consciousness which, it seems, can be dropped down once by the most terrible catastrophe to a reduction, another deluge let loose by the gods upon inhospitable humanity.

490 An inflated consciousness is always egocentric and conscious of nothing but its own existence. It is incapable of learning from the past, incapable of understanding contemporary events, and incapable of drawing right conclusions about the future. It is

hypocritized by itself and therefore cannot be argued with. It inevitably draws itself too claiming that must strike it dead. Paradoxically enough, inflation is a regression of consciousness into unconsciousness. This always happens when consciousness takes too many unconscious contents upon itself and loses the faculty of discrimination, the very gas itself of a consciousness. When fair, for four whole years, played out a war of monumental frightfulness on the stage of Europe—a war that nobody wanted—nobody dreamed of asking exactly who or what had caused the war and its continuation. Nobody realized that European man was possessed by something that robbed him of a free will. And this state of unconscious possession will continue until forced upon Europeans by the sword of our "globalization." Such a change can begin only with individuals, for the masses are blind herds, as we know to our cost. It seems to me of some importance, therefore, that a few individuals or people individually should begin to understand that there are contents which do not belong to the ego-personality, but must be ascribed to a psychic heritage. This mental operation has to be undertaken if we want to avoid a continuing inflation. To help us, we have the model and clothing models held up to us by poets and philosophers—models or archetypes that we may call it sometimes for better and the times. Of course when we discover there is something that can be held up to the masses—only some hidden thing that we can hold up to ourselves as sublime and in some way very few people care to know anything about this—it is so much easier to preach the universal postures to everybody else than to take it oneself, and, as we all know, things are never so bad & last everlastingly as at the same time. No doubt can exist in the land: the bigger the crowd the better the truth—and the greater the catastrophe.

What we may learn from the model of the poet is above all this: that the poetic harbours contents, or is exposed to influences, the combination of which is attended by the greatest dangers. If the old alchemists could do it, so it must matter, and if neither Faust nor *Parzifal* is a very encouraging example of what happens when we critically dissect in ourselves then the only course left to us is to regard as the arrogant claim of the conventionalist to be the whole of the psyche and to admit that the psyche is a reality which we cannot grasp with our present



Fig. The man and the woman working the potter's wheel of the secret at the end of the work—Horus (left) (right)

means of understanding. I do not call the man who admits his ignorance an obscurantist, I think it is much rather the man whose consciousness is not sufficiently developed for him to be aware of his ignorance. I hold the view that the alchemist's hope of conjuring out of matter the philosophical gold, or the pons-asinorum, or the wonderful stone, was only in part an illusion, an effect of projection, for the rest it corresponded to certain psychic facts that are of great importance in the psychology of the transformation. As is shown by the texts and their symbolism, the alchemist projected what I have called the process of individuation into the phenomena of chemical change. A scientific term like 'individuation' does not mean that we are dealing with something known and finally cleared up, on which there is no more to be said.¹ It merely indicates an as yet very obscure field of research much in need of exploration: the centralizing processes in the unconscious that go to form the personality. We are dealing with life-processes which, on account of their numinous character, have from time immemorial provided the strongest incentive for the formation of symbols. These processes are steeped in mystery, they pose riddles with which the human mind will long struggle for a solution, and perhaps in vain. For, in the last analysis, it is exceedingly doubtful whether human reason is a suitable instrument for this purpose. Yet for nothing did alchemy style itself an 'art,' feeling—and rightly so—that it was concerned with creative processes that can be truly grasped only by experience, though intellect may give them a name. The alchemists themselves warned us: '*Rumpite librum, ne corda vestra rumpatur*' (Read the book, lest your hearts be rent

¹ Cf. Jung, *Psychological Types*, Sect. iv.

wander), and this despite their insistence on study. Experience, not books, is what leads to understanding (fig. 269).

52. In the foregoing study of dream symbols I have shown how such an experience looks in reality. From this we can see more or less what happens when an earnest inquiry is turned upon the unknown regions of the soul. The forms which the experience takes in each individual may be infinite in their variations, but, like the alchemical symbols, they are all variants of certain central types, and these occur universally. They are the primordial images from which the religions each drew their absolute truth.



52. The phœnix as symbol of resurrection.—Bachman, Symbolis-
mographia (1700).

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